

Saturday 16 December 2017

Amateur Photographer



Canon 85mm f/1.4L IS
This sublime **portrait prime**
might just be Canon's best lens yet

Passionate about photography since 1884

Moody hues

Capture wonderfully
moody landscapes
with minimal gear

**Life beyond
Lightroom**

The finest **alternative**
raw software revealed

**£149 carbon-fibre
Manfrotto tripod**

Tested: New lightweight
Element Traveller



**Go wild in
the country**

Best of the British Wildlife
Photography Awards

Help beat wildlife crime How photographers are making a real difference

D850

I AM THE NEXT CHAPTER

*con passione
Rosita Lipari*



ROSITA LIPARI INTRODUCES THE NEW NIKON FULL FRAME D850. To launch the new Nikon D850, award-winning wedding photographer Rosita Lipari was given the creative freedom to capture the image of her lifetime, shot on the new D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, she could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. To find out more about the D850, and Rosita's story, follow Nikon on Facebook and YouTube.

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger. **Requires Interval Timer settings and 3rd party software.

Nikon ^(th)
100
anniversary





7days

A week in photography



Landscapes are justifiably popular, but we wouldn't blame even the stoutest soul from choosing to stay by the fire rather than yomp around in the freezing mud with tons of camera gear. So to make it easier for you, we asked James Abbott to compile a guide to taking moody winter scenes with minimal gear. He's done a great job, as you can see on page 14.

Other highlights of this packed pre-Christmas issue include a money-saving guide to the best Lightroom alternatives for processing raw files (page 38) and a test of Canon's fast 85mm (page 47) – a great last-minute stocking filler! Also the winning entries from the British Wildlife Photographer of the Year are on page 26, which will offer tons of inspiration for next year's entrants.

Nigel Atherton, Editor

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Harry Borden looks back on a memorable week spent with tragically short-lived INXS singer Michael Hutchence

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Canon users have plenty of reasons to be excited about the latest addition to the company's L series, explains Michael Topham

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ONLINE PICTURE OF THE WEEK



Lost in the storm

by Nick Hurst
Nikon D810, 300mm, 1/320sec at f/2.8, ISO 160

This seal pup shot was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Nick Hurst. He tells us, 'This image was taken on the North Norfolk Coast in November at sunrise. The weather was very changeable and a sand storm had whipped up when I spotted this

solitary seal pup. While it was a photographer's nightmare, (cameras don't like sand), the conditions created a sense of softness which I thought accentuated the vulnerability of this little pup. This particular image was taken wide open at f/2.8. I wanted a shallow depth of field to isolate my subject.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Jesus M. Garcia's
winning image 'Good
Morning Damian Shan'

© JESUS M. GARCIA

Jesus wins Epson International Pano Award

After receiving 5,377 entries submitted by 1,322 photographers from 71 countries this year, the winners of the 2017 Epson International Pano Awards have been announced. Designed to showcase the world's best panoramic photography, the top prize was taken by Jesus M. Garcia for his image 'Good Morning Damian Shan' which was stitched together from seven vertical images.

Olympus global photo competition opens

Olympus has launched its Global Open Photo Contest 2017/18. Entries are welcomed from both amateur and professional photographers, using any kind of equipment. The grand prize winner will take home an Olympus OM-D E-M1 Mark II, plus 12-40mm f/2.8 PRO lens and 1,000,000 Japanese Yen (c. £6,655). For more, visit olympus.com



Polaroid Originals launches festive film

Special-edition film packs have been launched by Polaroid Originals to celebrate this year's festive period. Featuring gold or silver borders, the packs, called Color 600 Film, will be available to buy in packs of eight which cost £18.99, or as a bundle of two gold packs and one silver pack for £55.

Sony introduces CFast memory card range

Available in 32GB, 64GB and 128GB configurations, Sony's new CFast cards are designed for high-end DSLRs and 4K video cameras. They are said to work reliably across a wide range of temperatures and be highly resistant to static. Fast write speeds of up to 510MBps and read speeds of up to 530MBps are promised by the cards, which will be available to buy in early 2018. Prices start at \$119.



© MAX LEITNER

Fundy software teams up with GraphiStudio

Fundy Software, creator of Fundy Designer, has announced a partnership with album producer GraphiStudio which allows one-click ordering of its high-quality photo albums. Produced in Italy, GraphiStudio GoBooks, Young Books, Wedding Books and Baby Books can be ordered through the simple design software.



BIG picture

Distorting perspectives using lines and wideangle lenses

Photographer Max Leitner was sent to Warsaw in Poland to capture a new set of wideangle images for Nikon. The images capture the unique lines of the city's architecture, as well as showcasing the abilities of NIKKOR wideangle lenses. Renowned for its varied architecture, Warsaw



has a number of iconic locations including the Polin Museum and Muzeum Katyńskie. To give an even better sense of scale, the shots feature free runner Benni Grams. Max places urban gymnast Benni strategically within the frame to further challenge the viewer's perception of space. The images were all shot on Nikon's latest full-frame DSLR, the D850, while this particular image was taken with the AF-S NIKKOR 14-24mm f/2.8G ED lens.

Words & numbers

Photography is the very conscience of painting. It constantly reminds the latter of what it must not do

Brassai

Hungarian photographer, sculptor, writer, and filmmaker (1899-1984)

160ft

Length of the largest pinhole camera made from an airplane hanger by The Legacy Project at El Toro, CA, USA

SOURCE: GUINNESS WORLD RECORDS

Rotolight reveals Anova Pro 2

Rotolight's Anova Pro 2 delivers 10,700 lux at 3ft



Mark Mann's photo of Benedict Cumberbatch taken using the Rotolight Anova system



BRITISH LED lighting manufacturer Rotolight has announced its latest continuous light and High Speed Sync (HSS) flash – the Anova Pro 2. Hailed as one of the brightest LED lights ever launched in its class, the Anova Pro 2 delivers 10,700 lux at 3ft.

Now in its fourth generation, the Anova Pro 2 is aimed primarily at professional photographers, film and television producers. It offers 70% more power output than its predecessor, with energy-efficient LED panels designed to keep running costs low and battery performance high. Highly accurate colour reproduction is promised, which eliminates or reduces the need for expensive post-production. There is also electronically adjustable colour temperature in both flash and continuous modes.

Despite the performance increase, the Anova Pro 2 is the same size as the previous model.

For professional photographers, there's an updated HSS flash capability (1/8,000th), with a 250% power boost in flash mode. There's also zero recycle time, making it ideal for working with cameras capable of a high frame rate. The Anova Pro 2 can be simultaneously a continuous 'modelling light' and HSS flash, which is useful for acquiring focus in low light before taking your shot. In addition the circular shape of the unit promises to produce a soft, flattering output, with a catchlight effect in the subject's eyes.

Photographer Mark Mann, who has photographed numerous celebrities including Benedict Cumberbatch (see left), said of the Anova system: 'I've shot strobe my entire career, and had always been intrigued by continuous light – but I never found any I liked until [I used] the Rotolight Anova. The quality of light is absolutely beautiful, it gives you a very filmic feel.'

The Anova Pro 2 is due to go on sale this month, priced from £1,249, excluding VAT. It will ship with an integrated DMX, V-lock battery plate, wireless Elinchrom receiver and four-piece filter kit as standard.



Try new gear at free Christmas market walks

PHOTOGRAPHERS can join a series of free Christmas market photography tours taking place in a number of locations across the country including Leeds, Reading, St Albans and Nottingham.

The walks, offered in a collaboration between Panasonic and Jessops, will give customers the opportunity to go 'hands on' with newly announced kit, including the Panasonic Lumix G9. You can also use your own kit.

Aimed at all skill levels, a tutor will lead the tour to give you advice on how to capture the best shots, starting with a briefing at a nearby Jessops store. Places are free, but are offered on a first come, first served basis. To book, send an email to events@jessops.com.



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There's a new super-fast lens
for Leica's M-series cameras



Leica announces super-fast M-series lens

LEICA has announced a new super-fast lens for its M-series cameras, such as the M10. The Leica Noctilux-M 75mm f/1.25 features an extremely narrow depth of field which is claimed to be even shallower than that of the Noctilux-M 50mm f/0.95 ASPH because of its longer focal length.

Aimed at portrait photographers, it also has a relatively short focusing distance of 0.85m, with a reproduction ratio of 1:8.8, making it ideal for close-up photography. The iris features 11 blades which is

said to produce a very soft and smooth bokeh.

Leica says that in order to guarantee extraordinary imaging performance, the lens design features nine elements in six groups which are manufactured from glasses with high anomalous partial dispersion and low chromatic dispersion.

Two of the elements are aspherical, which is claimed to keep other potential aberrations to a minimum. A floating element within the focusing mechanism promises a high level of imaging performance

throughout the entire focusing range of the lens.

Other features of the lens include focusing and aperture rings, as well as an integrated lens hood, which can be extended or retracted with a twist action. A tripod adapter is provided for secure mounting of the lens.

As well as being compatible with the Leica M series, the lens can be used on the Leica SL with an appropriate adapter. Sales of the lens are due to start at the beginning of 2018, and pricing is yet to be confirmed.

Adobe previews 'Select Subject' tool

A NEW feature set to be part of an upcoming release of Photoshop CC has been previewed by Adobe.

The 'Select Subject' tool uses artificial intelligence to detect a subject, creating a selection outline from it. With the tool, you can simply click anywhere on the image and Adobe's Sensei algorithm will automatically identify and select subjects – it even works with multiple subjects.

Previewing the new tool on Adobe's YouTube channel, it seems there's some work still needed to make the algorithm perfect, but it should be a quicker and more convenient starting point for making selections than current methods.

Most Photoshop users will choose tools such as the Magic Wand, Pen, Lasso and



The Select Subject tool will help to make selections faster in the new Photoshop CC

Quick Selection tools to complete a job like this – but this can be laborious, particularly if the subject has a lot of fine detail.

As of now, the release date for the new feature has been described as 'upcoming'.

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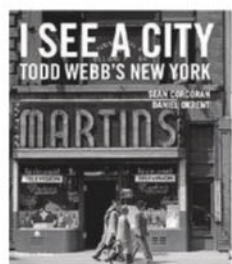
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Bookshelf



I See A City: Todd Webb's New York

by Todd Webb, Sean Corcoran, Daniel Okrent



La Salle Street at Amsterdam Avenue, 1946

This fascinating book focuses on the work of photographer Todd Webb, produced in New York City in the 1940s and 1950s.

Webb photographed the Big Apple day and night, in all seasons and weather. It is classic street photography from an era when the term was seldom used, and covers the whole city, from Brooklyn Bridge to Harlem – all life is here.

The book is a rich portrait of the daily life and architecture of New York at its

20th-century cultural peak. Broadway, Sinatra, big cars, a booming postwar economy... It's hard to think of a more brash and confident town than NYC in the 50s, before the anger and alienation of the Vietnam era and decay and soaring crime of the 70s. The city is still fascinating to shoot, but it has obviously changed a lot.

The challenge with these books is to separate the photographic achievement from the nostalgia, and although Webb was shooting a time and place that is easy to view with rose-tinted glasses, he also captured the tough reality of many city dwellers' lives. With regard to the photography, it's second to none and there are plenty of ideas and approaches to inspire modern street shooters.

Webb, who studied with Ansel Adams, died in 2000. This book ties in with an exhibition at the Museum of the City of New York, where Webb had his first solo exhibition in 1946. The exhibition and book should help to make his name better known in the UK.

★★★★★ Geoff Harris



Sixth Avenue South, August 1946 – Webb had a keen eye for street photography

Published by Thames and Hudson, Price £35, hardcover, 176 pages, ISBN 978-0500544884

Also out now

The latest and best books from the world of photography



Chandigarh Revealed: Le Corbusier's City Today

by Shaun Flynn, Princeton Architectural Press, £45, 240 pages, hardcover, ISBN 978-1616895815



THIS is another interesting collection of travel images, and one that also intersects with more formal architectural photography. It takes an unflinching look at the modern Indian city of Chandigarh, a metropolis designed in the 1950s by the

French-Swiss architect Le Corbusier as a monument to modernism – and a sign of how India was moving on from its colonial past. Photographer Shaun Flynn is a resident of the city and skilfully captures the lives of its people as well as the buildings. As with a lot of modernist utopias, the concrete and glass can look pretty bleak, and we can't see many readers going here instead of Varanasi or Jodhpur. Still, there are some fascinating and beautifully shot images in this book. ★★★★★ Geoff Harris

Escape

by Gray Malin, Abrams & Chronicle, £35, 224 pages, hardcover, ISBN 978-1419727597



THIS collection of conceptual travel photography won't be to everyone's taste. But I found it a refreshingly quirky addition to a genre which can sometimes suffer from an overly traditional

approach and a lingering obsession with a 'pretty face in a pretty place' (or if not pretty, a turbaned and heavily weatherbeaten). Gray Malin is clearly a smart businessman and even has his own brand; so you won't find many pungent street markets or dusty *sadhus* here – he focuses on pricey destinations like St Moritz and the Caribbean and there are lots of aerial shots, which are very expensive to set up for a travel photographer on a budget. At times, *Escape* can feel as superficial as some advertising photography, but at his best, Malin shows how very well-trodden locations can be shot in creative new ways – even in 2017.

★★★★★ Geoff Harris

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Viewpoint Geoff Harris

A recent trip to Morocco gets Geoff Harris thinking about the impact that travel photographers can have on scenic places...

I've recently returned from a holiday to Morocco, which I heartily recommend from a photographic perspective (I eschewed Marrakesh in favour of the historic city of Fez, and the unique 'blue town' of Chefchaouen). When photographer friends heard I was going there, a few warned me that the locals made it 'really hard' to get pictures. I thought about this as I wandered the souks and narrow streets and it is true that you tend to be told 'no photo' by the citizenry more than you do in say, Southeast Asia. You also need to be very respectful of cultural and religious sensibilities regarding the photographing of Muslim women. But are these restrictions such a bad thing? The residents of Fez or Chefchaouen aren't picturesque animals in a zoo. How would you feel if you were stalked by photographers every time you left your house or did your job? As a passionate travel and documentary photographer I admit that I have been guilty of annoying or disturbing the local people because of my determination to get a great shot. It's something I need to work on.

Ask yourself questions

The way forward, I believe, is to be more selective and think more carefully about the kind of shots we are taking on our travels. Do we really need to walk around peaceful places like churches or temples clicking away compulsively and getting on other people's nerves? Do we need to pester somebody for a full-on portrait when a more discreet shot of them in their environment might generate a more interesting shot anyway? Would we be better off taking fewer shots but in a more mindful way, and at a less crowded time of day, such as early in the morning (when the light is also better)? Is it really appropriate to poke a long SLR lens into somebody's face, when a more discreet mirrorless set-up might be less intrusive? We need to be asking ourselves such questions. We also need to give up on the illusion that the locals regard us differently from any other tourist or day tripper, just because we call ourselves photographers.



By all means get interesting shots of locals but don't annoy them or get in their way

'Photographic tours can have an impact on photogenic places'

Booking a place on a photographic tour, led by a reputable pro, is another option as we can benefit from their local knowledge, but again we need to be mindful of the impact these tours can have on photogenic places. I've heard some pros grumble that Iceland, for example, has become a photographic theme park, with formerly pristine places now overrun by workshop students. Now don't get me wrong – travel photography is a wonderful way to combine world travel with our photographic passions, and it's also a great way to meet people and get under the skin of different cultures. But we do need to accept that owning expensive gear and telling everyone that we are a 'travel photographer' does not grant us a special dispensation to annoy, obstruct or offend.

Geoff Harris is Deputy Editor of *Amateur Photographer*.

In next week's issue

On sale Tuesday 19 December



Bumper issue

Christmas SPECIAL

Our favourite cameras and lenses of 2017 plus 14 pages of Technique tips



Blue Planet II

Two *Blue Planet II* photographers tell us about the groundbreaking BBC series

Peter Macdiarmid

The top news photographer talks to us about his 30-years-plus career

Readers' favourite kit

You tell us about your favourite photo gear and why you like it

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

Timeless images live forever. Yet some monitors lose their vibrancy after only a few years. Their colours fade and, as the tonal range deteriorates, you start to lose some of the richness in the detail.

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LETTER OF THE WEEK



The RPS offers distinctions in a range of genres to suit varied skill levels and approaches

A letter of distinction

For the past year I have been preparing for an 'Associate' level distinction with the RPS. An adviser encouraged, cajoled, and pushed me towards printing my own images at home. I tried but kept getting poor results. External printers didn't really come up with what I wanted either so I was getting quite a bit desperate – and stressed!

Then the 19 August issue of AP arrived. I devoured Tim Daly's article '15 Printing Problems Solved' as it sounded feasible, and I thought I would give printing my images another go. I did have a few issues to sort out but – miracle – I was very soon printing my own work with the colours I saw on the screen and on the paper that I wanted to use.

So, largely thanks to the tips and encouragement in your article, I printed out my 15 prints for the ARPS assessment, took them down to Bath, and the panel was successful!

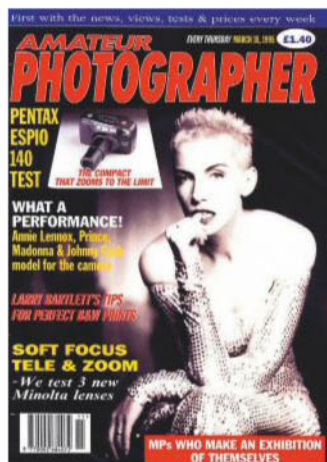
That one article gave me the freedom to print what I want when I want. Thank you, Tim.

Kathy Chantler

Wow, this is great news and Tim is chuffed too. Watch out for an article on RPS and other camera society distinctions in the new year and well done again, as going for the ARPS is a challenging undertaking – Geoff Harris, deputy editor (and LRPS from back in the day)

Win! SAMSUNG

The EVO + microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Not sure about Amateur Pornographer, but once, we did have Annie Lennox on the cover

Benson and dredgers

Excellent interview and piece by Steve Fairclough on the great Harry Benson ('Harry's Fame' in AP 18 November). I feel it justifies my taking out another year's subscription. Must admit that, back in the 1960's, AP was known by some as 'Amateur Pornographer'. Would be nice to see more photojournalism features like this, not necessarily pegged on a new book.

Peter J Griffiths

Those were different times, Peter, but thanks for the nice words! And yes, you can expect a lot more great photojournalism in AP, though a book release means globally celebrated photographers such as Harry are usually easier to pin down for an interview – Nigel Atherton, editor

Don't clear the history

I take AP on subscription and generally enjoy it very much. My only comment is that I would like to see some more articles on the history of photography. A few years ago you ran articles which showed images from historical photographers and stories about the photographers and their images. Something like this to broaden our knowledge of photographic history would be appreciated.

Mark Gilbert

Don't worry Mark, we are on the case. You might have noticed that, of late, we have been running more articles on classic documentary and portrait photography and

classic film cameras, and this trend will continue. AP is the only major news stand photographic magazine that regularly focusses on the history of our favourite art form – **Nigel Atherton, editor**

Wooden plate cameras

I am about to purchase an early wooden plate camera which I would like to use rather than display. Please could you tell me if a society or e-group exists in the UK for people keen to use these cameras?

Ian Holloway

Here's a useful list: www.pccgb.net/collectors_groups.html. The RPS Analogue Group may be able to help too. See the website at rps.org – Geoff Harris, deputy editor

Stitching sections

I have a 5x4in, and I saw a Fotodiox Pro Lens Mount Adapter (see below) on Amazon for £154.96 that enables one to use a digital camera to move around the image and photograph the viewed image in sections. Afterwards uploading the images to a stitch program and stitching them all together.

The question I have is, what is the difference between doing the above or just using a digital camera to photograph the image in sections and stitch them together? **Bob Hall**

In principle the Fotodiox device allows accurate alignment of your digital camera's sensor with your 5x4in camera's lens, making stitching much easier. In principle you could get similar results without the adapter, but you'll struggle to keep your camera pointing dead straight and moving in regular increments between frames – Andy Westlake, technical editor



Bob Hall would like to buy the Fotodiox Pro Lens Mount Adapter

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James Abbott

James Abbott is a landscape and portrait photographer based in Cambridge. He's also a freelance photography journalist and editor specialising in photography techniques, tutorials and reviews. If you can think of a subject, he's probably photographed it. See more of his work at www.jamesaphoto.co.uk



View over Buttermere and Crummock water from Warnscale Bothy
Nikon D610, 16-35mm,
1.3 seconds at f/11, ISO 100

ALL IMAGES © JAMES ABBOTT

KIT LIST



◀ Mirrorless camera

You can shoot with any camera, and the one you prefer will always be best. While a mirrorless camera isn't essential, APS-C mirrorless cameras are small and lightweight.



◀ Wideangle lens

A wideangle lens is always useful and the Samyang 12mm f/2 is a great option. It is ideal for standard landscapes, and perfect for astrophotography, thanks to its large maximum aperture.



◀ Travel tripod

For keeping weight down, travel tripods are a no-brainer. The Manfrotto Be Free Aluminium Travel Tripod with ballhead weighs just 1.4kg with a maximum payload of 4kg – ideal for anything from mirrorless cameras to pro-spec DSLRs.

Landscape essentials

When the weather turns cold, moodiness and atmosphere increase tenfold. **James Abbott** shows you how to take stunning winter landscapes with minimal kit



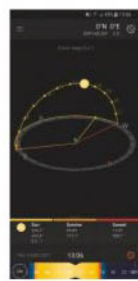
◀ Camera insert

Camera inserts allow you to carry your camera, lens and essential accessories in any bag, meaning you can use a bag that best suits the situation. Tenba BYOB inserts come in a range of sizes fitting almost all cameras.



◀ Screw-in filters

Screw-in filters are another way of saving space and weight, and essential filters include just a 10-stop ND and polarising filter. Grads can be omitted from minimal kits because you can shoot multiple shots for HDR to maintain sky detail.



◀ Sun calculator apps

These apps are extremely useful for determining the position of the sun. Most don't require data, instead using GPS to determine your position and that of the sun at any given time.

When the days shorten and the air turns crisp, photographers come in for a treat.

Every season has its merits, and while winter can be cold and dark, this in itself is an opportunity that shouldn't be missed. Sunrise at 8am and sunsets at 4pm may mean you have a shorter day, but it also means you don't have to be up in the early hours or out late at night to capture the golden hour. And with the sun lower in the sky throughout the day than in other seasons, it's often possible to shoot during the morning and afternoon while experiencing pleasing light. Best of all, a low sun combined with changeable weather conditions can produce some of the most dramatic conditions of the year.

Accentuate moodiness

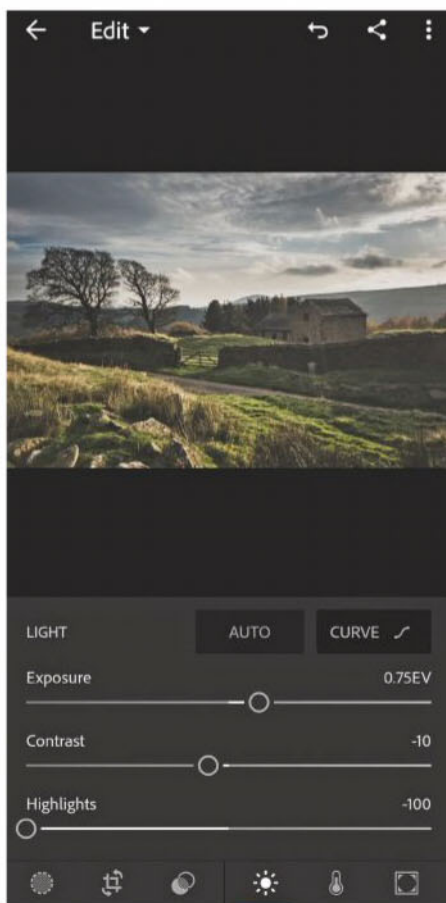
'Drama' and 'moodiness' in photography don't simply refer to how light or dark an image is; although there's no denying that when used well, a little creative underexposure can sometimes create beautifully atmospheric images. Contrast is often the key to success, and images featuring a balance of both brightness

and darkness catch the eye most effectively. If there is an imbalance in just one of these elements, an image can end up being too bright or dark and lack the impact it needs.

Drama can also be introduced by capturing movement using a variety of long-exposure techniques: Big Stoppers or 10-stop neutral-density (ND) filters for extreme exposures to completely blur clouds or moving water, and shutter speeds of one or two seconds for capturing a dynamic sense of movement in the tide when shooting at the coast.

Gear decisions

The most difficult task for almost every photographer is cutting down kit to only the bare essentials. We're all guilty of packing our camera rucksacks with everything but the kitchen sink – just in case. But how many of your lenses will you actually need on a landscape shoot? Most of us, including professionals, can get by with just a couple of lenses: an ultra-wideangle such as a 16-35mm on full-frame or 10-24mm for APS-C cameras, and a telephoto in the range of 70-200mm. And for the latter, the lighter the better – this is why many



The Lightroom Mobile app lets you shoot in raw on your phone and perform advanced edits

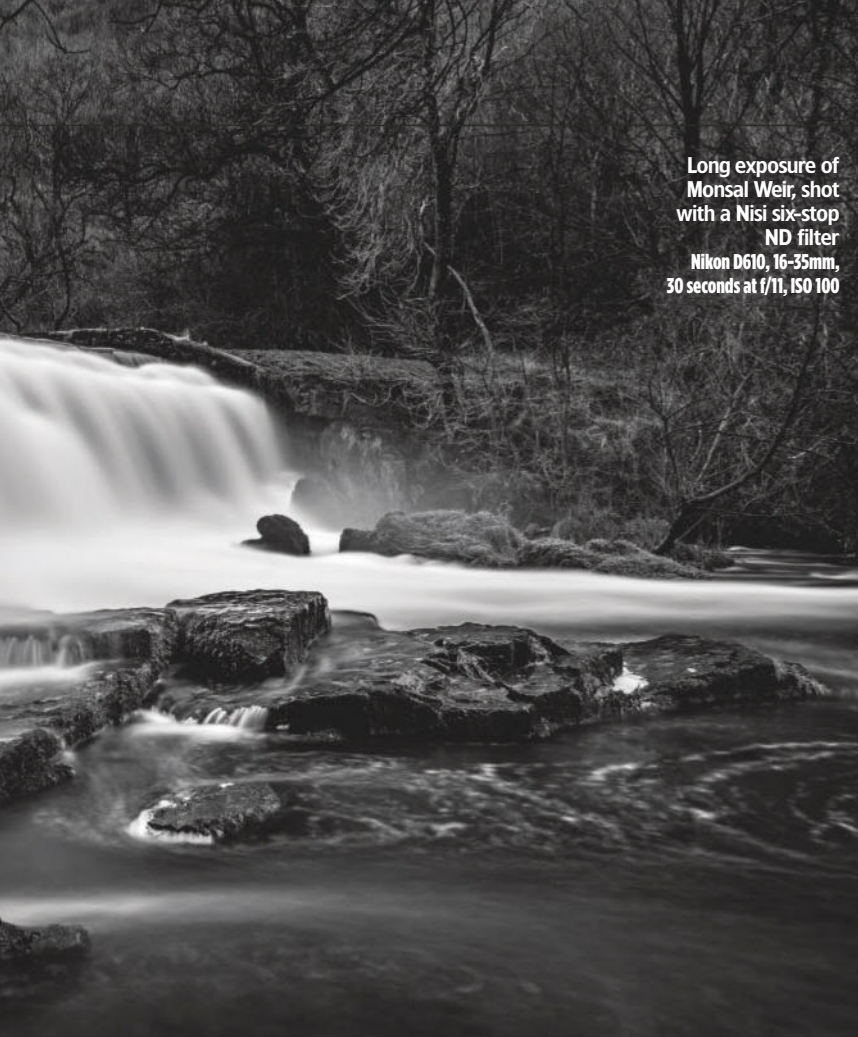


Mobile shooting and editing

It's said that the best camera is the one you have with you, and for most of us that's the one on our smartphones. Their image quality has been increasing at a rapid rate, and often exceeds that of low- and mid-range compact cameras. In addition, there are smartphones that offer superior functionality, which in some cases includes the ability to shoot in raw. While you may be thinking that this is a waste of time when the sensor is so small, if your phone can

shoot raw, it's worth taking advantage of. With the Lightroom Mobile app, you can shoot in raw and perform advanced edits in minutes within a single app.

When you don't have a 'proper' camera with you, your phone can be much more than a simple device for taking snapshots. Shooting in raw with Lightroom Mobile gives you the greatest chance to capture detail throughout the scene with features such as handheld HDR.



Long exposure of
Monsal Weir, shot
with a Nisi six-stop
ND filter
Nikon D610, 16-35mm,
30 seconds at f/11, ISO 100

photographers opt for the f/4 version of such a lens, as opposed to an f/2.8, which is bigger and heavier.

As well as the obvious weight savings you'll make with a minimal lens selection, opting for equally minimal filters can help. Nothing beats having all your filters with you, especially all your ND grads, but stripping down to the bare essentials can be another weight saver. Screw-in filters are both smaller and lighter than their slot-in counterparts, and carrying only a 10-stop ND and a

polariser is all you need if you're happy to shoot HDR to maintain sky detail. Polarisers are impossible to replicate in Photoshop and extreme NDs are difficult, but ND grads are easier to get around. And Auto Exposure Bracketing (AEB) can make shooting a number of bracketed images practically automatic.

You'll also need your camera remote, spare batteries, memory cards, lens-cleaning fluid and lens cloths. When you think about what you actually use on a shoot,



Derelict Barn, The Roaches in the Peak District, Staffordshire Nikon D610, 16-35mm, 1 sec, f/16, ISO 100

10 simple steps

1 Think about time of day

The most popular time for shooting landscapes is around sunrise and sunset, both of which give the best light quality. But in winter, when the sun is low in the sky for most of the day, you can often get great light in the morning and afternoon too.

2 Check the weather

Don't necessarily think of bad weather as a reason not to head out with your camera. Inclement weather can bring with it a great deal of drama, and days when there's a fine line between sunshine and rain can be among the best.

3 Shoot in raw

To take advantage of the dynamic range of your camera sensor, and retain more control over how detail and colour are presented in the final image, shooting in raw is the best option. Plus, you get far greater exposure latitude with raw.

4 Use a tripod

When shooting in low-light conditions, in order to keep ISO levels low for best image quality, you're going to need to use a tripod. Plus, if you shoot with a 10-stop ND filter, you'll definitely need to keep the camera locked in position.

5 Attach a remote

With exposures longer than 1/15sec, use a camera remote to release the shutter, as this lessens the chances of camera shake. This could be a cable release, wireless remote or a smartphone app designed specifically for your camera.

6 Set exposure

Shoot in aperture-priority at f/11 with ISO set to 100. This will provide the best possible image quality in terms of both the lens and camera. For metering select either evaluative or centre-weighted, which are best for landscapes.

7 Focus manually

Use live view to precisely focus on a point one third of the distance between the foreground and background of the scene. Zoom into the desired point on the LCD screen using the image zoom controls, then focus manually.

8 Assess exposure

View the histogram on the live view screen or take a shot and access the histogram option to make sure shadows and highlights haven't been clipped. At a basic level, the histogram graph shouldn't touch either side of the box.

9 Use exposure compensation

If the exposure appears too light or dark, when shooting in aperture priority, you'll need to use exposure compensation to override the camera's shutter speed selection. Adding + (plus) lightens, while - (minus) darkens.

10 Add filters

Attach any filters you need, either to add an effect or help to maintain detail in the sky. If you're using screw-in filters rather than drop-in grads, for instance, you may need to shoot HDR to be certain of capturing detail in both the ground and the sky.

'The best times to shoot are on days when the weather is changeable'

It's quite easy to cut down on what you're carrying. If you need to walk for miles, you really will appreciate a lighter load. Plus, carrying less kit means you can get away with using a camera insert with a hiking bag for instance, which will allow more room to carry outdoor clothing to keep you warm and dry.

When to shoot

In winter, there are surprisingly few occasions when you really can't shoot. The biggest hurdle is prolonged periods of bad weather – high winds, heavy rain or snow are the only types of weather that will give you trouble. But even then, there can be a solution. For instance, if you're shooting in high winds, it is possible to hold your tripod to keep it still. Of course, you have to avoid moving during longer exposures, and it's certainly not recommended for shutter speeds longer than five seconds, but it does work. You just have to take a few more shots than usual to get one that's pin-sharp.

The best times to shoot are on days when the weather is changeable – one minute it's bright and sunny, the next it's raining. In such conditions, light is particularly interesting because you can experience dramatic breaks of sunlight through heavy cloud. Cloudy days are also suitable, because as long as there's definition, you can shoot throughout the day without worrying about the infamous midday sun.

One way to work around the weather, regardless of whether it's good or bad, is to select locations that work with you rather than against you. If it's a day with a flat, featureless sky and not much contrast, head out to a location that has streams and waterfalls to photograph. With no direct sunlight, you'll be able to shoot long exposures without highlights burning out. And generally, the lower levels of light in such locations can help you achieve exposures in excess of 10 seconds using nothing more than a polarising filter to remove reflections from the water surface.

Take a risk

At all times of the year, landscape photography is a balance of having the right kit, skills, knowledge and, possibly most importantly, a large dollop of good luck. We've all been out at sunset when the sky is full of cloud

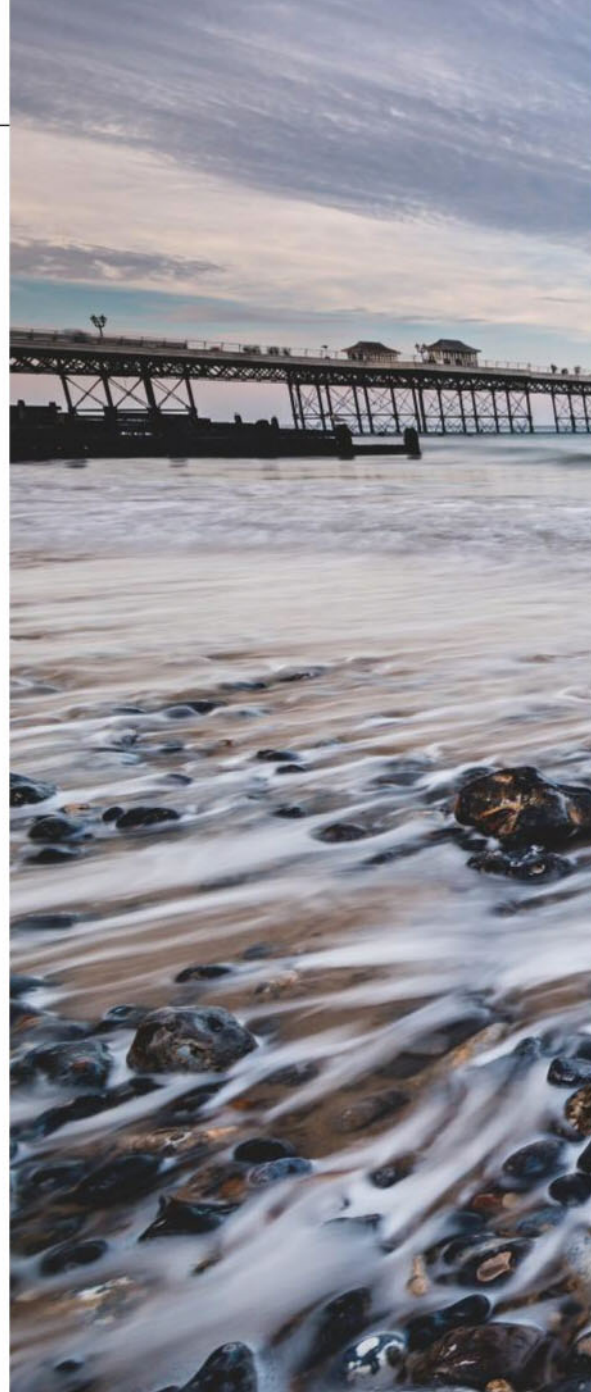


A misty sunrise at Delamere Forest on a cold winter's day in Cheshire

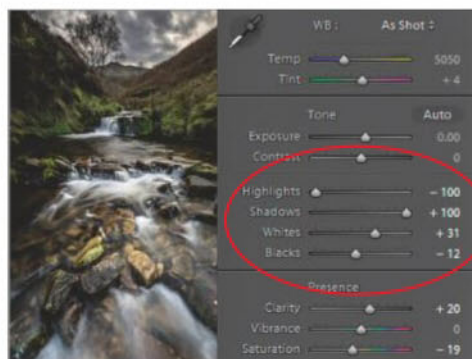
seemingly down to the horizon, and it looks as if the sunset won't be great. But then out of nowhere the sky erupts into a rich palette of warm tones. Even the most experienced weather watcher can make mistakes, and it can be those fleeting moments where light breaks through cloud that yield the most dramatic results.

To take advantage of good luck, you have to be out and on location – it's as simple as that. So, take a risk and head out when the weather isn't necessarily ideal, and be prepared to wait. As with wildlife photography, landscape can be just as much about waiting for all the elements to fall into place, and on those occasions when they do, you'll be glad you made the effort.

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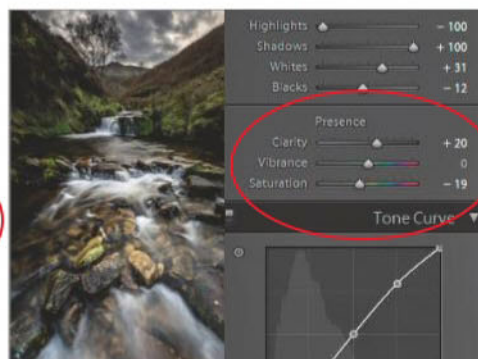


JAMES'S TOP POST-PRODUCTION TIPS



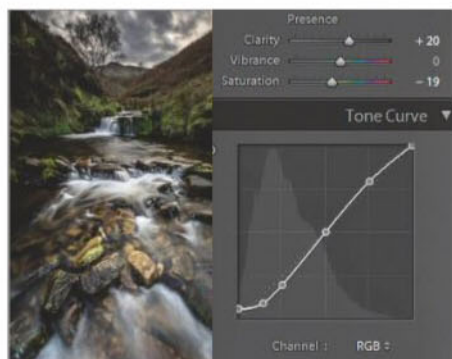
1 Use Shadows and Highlights

Using these sliders in Adobe Camera Raw and Lightroom is an effective way of controlling detail. However, applying them can result in a 'muddy' image, so use the Whites and Blacks sliders to increase the white and black points.



2 Desaturate the image

Reducing the saturation will make scenes look more moody. A setting between -10 and -30 is ideal. Increasing Clarity, which controls mid-tone contrast, can be used to enhance detail. Don't overdo it though – 15 to 50 often looks good.



3 Create matte contrast

Using the Tone Curve, set the Point Curve dropdown menu to Strong Contrast. Move the point in the bottom left-hand corner up the left side a touch and adjust the next point along too. This will lift shadows and give a matte look.



4 Add a vignette

To enhance mood and make the focal point in an image stand out you can use the vignette control in ACR and Lightroom. But the best way to add a vignette is using the Radial Filter because you get much more control.



5 Precise gradients

In the latest versions of ACR and Lightroom you can focus the mask created by all the local adjustment tools – by luminance or colour. This means that at the click of the mouse, adjustments can be focused on specific parts.

Taking a stand

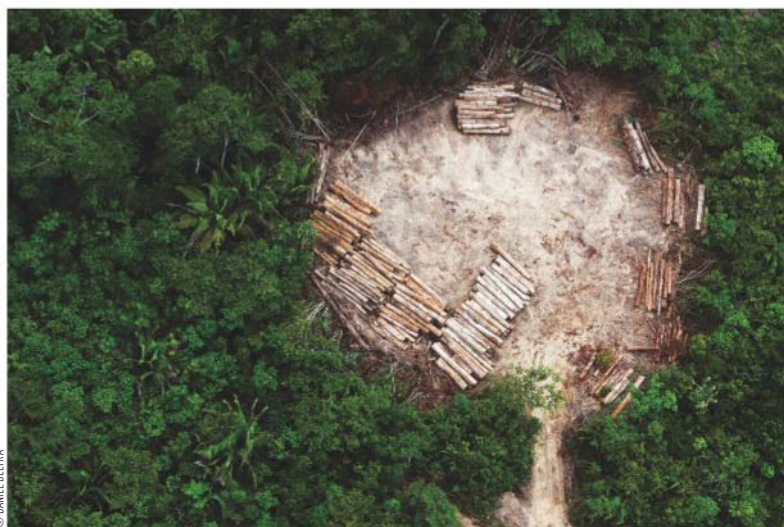
Bringing an end to the illegal wildlife trade using photography is an ambitious goal, but with the help of top photojournalists, this is what **Keith Wilson** hopes to do

Just over two years ago I met Britta Jaschinski at the opening of a big cat charity photo exhibition at a posh London gallery. As well as Britta, many other UK-based wildlife photographers were in attendance, including David Lloyd and Neil Aldridge, each with a picture for sale for the fundraising campaign. In Britta's case, it was her award-winning black & white print, 'Out of the Ashes', featuring a cheetah walking over the singed earth soon after a scrub fire. Britta looked around the premises and expressed shock that wild animal pelts adorned some of the gallery furnishings, including a zebra skin rug that we both inadvertently found ourselves standing on as the speeches commenced.

The irony was not lost on us that a

fundraising event for an endangered big cat was taking place in a room decorated with products of the global wildlife trade. Oblivious to who was watching, Britta stepped back and took a picture of my boots and a fellow editor's shoes on the flank of black & white striped fur. An unusual introduction perhaps, but looking back it was entirely appropriate to the character and mindset of one of the most driven photojournalists I have ever known. More importantly, it marked the start of a working relationship that has seen us embark on a project that might have a profound effect on saving the world's wildlife, by bringing an end to the illegal wildlife trade. If this sounds overly ambitious, even a bit presumptuous, let me assure you that neither of us is naïve about what we are up against!

© BRIAN SKERRY



© DANIEL BELTRA

An aerial view of indigenous land in the region of Altamira in the Brazilian Amazon, cleared for illegal logging

Deadly realities

The project is called Photographers Against Wildlife Crime™, and it officially launched on October 16 with an extensive gallery of images in *The Guardian* online. The pictures were taken by some of the world's most committed wildlife photographers and photojournalists, enlisted by Britta and me, to highlight the deadly reality of animal abuse, poaching and trafficking. The picture selection also included poignant studies of the heroes on the ground trying to rescue and rehabilitate the survivors of this horrific trade.

These are no ordinary photographers: each has extensive experience of recording the harsh and upsetting realities of the illegal wildlife trade. Some, like Karl Ammann, have been doing so for more than 30 years, often alone;



others, such as Canada's Jo-Anne McArthur, have set up their own NGOs to expose the abuse of both farm animals and wild species. We managed to convince Wildlife Photographer of the Year winners, past and present, to join us: Brent Stirton, Michael Nichols, Steve Winter and Daniel Beltrá. Between them, they have taken some of the most graphic images of deforestation, rhino and ivory poaching and trophy hunting ever seen. *National Geographic* stalwarts Brian Skerry, Klaus Nigge, Charlie Hamilton James and the legendary Jim Brandenburg have also come on board. And then there is Britta herself: for more than 20 years she has worked tirelessly, sometimes undercover, exposing the ill treatment of animals in zoos and circuses and, more recently, the abject cruelty and torture carried

out on bile bear compounds and tiger farms in the Far East.

The other Photographers Against Wildlife Crime™ are no less astounding in their dedication and proficiency: Adrian Steirn, Bruno D'Amicis, Chris Packham, Neil Aldridge, Ole Jørgen Liodden, Patrick Brown, Paul Hilton, Olly & Suzi, Sudhir Shivaram and China's Xiaoqun Zheng, have covered everything from shark finning to the mass hunting of songbirds and the trafficking of pangolins to the dinner table and desert foxes to pet shops. Many of these species are being hunted, snared and trafficked to the brink of extinction in an illegal global trade worth more than \$20 billion a year. The impact of this trade on the environment is best summed up by Brent Stirton, whose controversial image of a rhino killed by poachers was

A thresher shark caught in a gillnet in Mexico's Sea of Cortez. Tens of millions of sharks die each year as victims of fishing bycatch or to satisfy the demand for shark fin soup

awarded the overall prize in this year's Wildlife Photographer of the Year contest. He says: 'What I'm seeing is absolute decimation of environmental spaces and species like never before. Most of the world doesn't really understand what's going on with its own planet.'

A force for change

So that's who we are, and this is how we see the scale of the problem. But how exactly do we intend to make such a powerful collection of images become a real force for change? Well, our plan is to feature this work in a book, also called *Photographers Against Wildlife Crime*, to be published in May next year. However, the book can only become a reality if we succeed in our Kickstarter crowd funding campaign to raise £20,000 to finance the print, production





Approximately 4,000 pangolins defrosting after their seizure, hidden inside a shipping container at a port in Sumatra

© PAUL HILTON



© JO-ANNE MCARTHUR

Above: A gorilla in the hands of her carer as they drive to a new and larger sanctuary run for the care of orphaned or captive apes rescued by Ape Action Africa in Cameroon

and distribution costs. Thankfully, we hit our target after 23 days, and pledges are still coming in as I write. The campaign finishes on 14 December, by which time the picture editing, writing and design of the book will have begun in earnest.

This is where I come in. In the past four years, I have edited five fine-art landscape and wildlife photography books, including

Remembering Elephants and *Remembering Rhinos*, which so far have raised more than £250,000 towards various grass-roots projects intended to protect elephants and rhinos and support anti-poaching initiatives on the ground. These books used photography very effectively to raise funds, by featuring mostly positive and reassuring images of the lives of wild elephants and rhinos in environments seemingly devoid of human threat. *Photographers Against Wildlife Crime™* however is a very different book, both in terms of the choice of images and its purpose. Covering such a deadly and ruthless trade means having to examine hundreds of graphic, heart-breaking images and choosing those that best present the reality of the story. It is not a comfortable reality, but as Britta herself says: 'We know that photography can be a powerful tool. By joining forces, we have a unique collection of the most beautiful, sometimes hard-hitting, but always inspiring images.'

Compelling, yet inspiring

But how can a hard-hitting and graphic image be beautiful and capable of inspiring the viewer to act, rather than turn the page, or worse, close the book altogether? Well, since mid-October we have been circulating 20 of the images

from the book for media publicity. The take-up has been astonishing – even magazines in China want to publish these images. They are a mix of the downright shocking (Paul Hilton's shot of 4,000 dead pangolins defrosting after their seizure from a shipping container) and the truly uplifting – I defy anyone not to feel pure joy at the sight of Jo-Anne McArthur's photo of a gorilla in the hands of her smiling guardian as they move to a new sanctuary in Cameroon.

While Paul's photo cannot be overlooked – in one frame it depicts the scale of the threat facing a harmless animal with the unenviable claim to being the most traded mammal on earth – it is Jo's moment of positivity that backs up Brent Stirton's statement of hope in our publicity video: 'It's still solvable,' he says. 'You know, the amazing thing with the environment is that it is the greatest unifier on the planet. Whatever happens to the planet affects us all.'

Interestingly, Brent may have gained wildlife photography's ultimate prize with a stark flash-lit image of a dead rhino, butchered for its horn, but he is also the author of one of the most heart-warming and sensitive photos in the book: a young volunteer from the NGO Care for Wild Africa, wraps her body around an orphaned and wounded rhino calf like a mother would



Thandi, the female white rhino who lost her horn to poachers, has become a symbol of survival in the fight against rhino poaching



comfort her child. This image is an unabashed tearjerker – its inclusion is guaranteed.

Of course, editing a photo book is never easy when you have two or three times as many images as you need, all of which are powerful, beautiful and moving. But given the calibre of the contributing photographers and the insight they provide through their images of one of the world's most shameful practices, I expected nothing less. To simplify the editing process, we have tagged many of the images as either 'crime' or 'hero', and a mix of these two was featured in the promotional video, brilliantly created by Britta for presentations across Europe this autumn. As we get closer to the final edit, many juxtapositions are emerging between these two contrasting types of images, which will combine to make this an extraordinarily provoking and memorable book.

Lone voices

From an editor's perspective, I am particularly excited by the prospect that this book will bring together the images of a collective of photographers, who until now have spent decades as lone (and often lonely) voices in their efforts to bring the horrors of the illegal wildlife trade to the world's attention. Unique is an over-used word, but in this case it holds true:

A volunteer with the NGO Care for Wild Africa comforts a baby rhino after it underwent treatment for injuries caused by hyenas. The rhino was orphaned after its mother was killed by poachers



Photographers Against Wildlife Crime™ will be published in May 2018. Price £40. The collective was founded by Britta Jaschinski and Keith Wilson. It aims to use hard-hitting and inspiring images to help stir public opinion into seeking an urgent end to the demand for wildlife products. To find out more, visit www.photographersagainstwildlifecrime.com

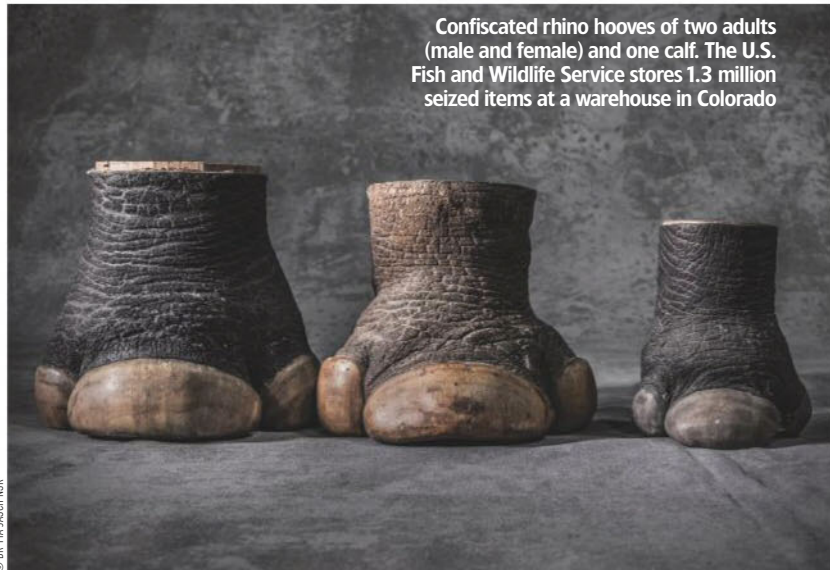
Photographers Against Wildlife Crime™ is unique because never before has the illegal wildlife trade been brought into sharp focus across so many subject areas by a group of photographers dedicated to this task.

After the launch of the English-language edition in May next year, our hope is to launch a second edition in Mandarin for the Chinese market. As most people know, China is the largest consumer of products from the illegal wildlife trade, but the fact is we are all culpable. Europe, the UK and North America are also massive

consumers of illegal wildlife products – how else do 1.3 million such products end up in a warehouse in Colorado, confiscated at borders and airports by the US Fish and Wildlife Service? Britta has the pictures to prove it, some of which you will see in the book. It is only fitting therefore that the photographer herself, who was recently named European Wildlife Photographer of the Year for one of those photographs, should have the last word: 'Our images are the proof that photography matters. Without photography, the world's conscience will wither.'

AP

Confiscated rhino hooves of two adults (male and female) and one calf. The U.S. Fish and Wildlife Service stores 1.3 million seized items at a warehouse in Colorado



Grays of Westminster®

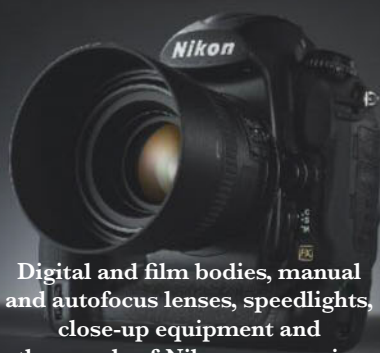
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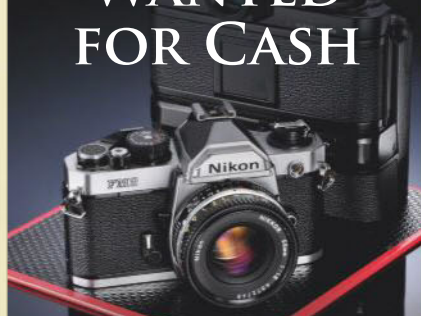


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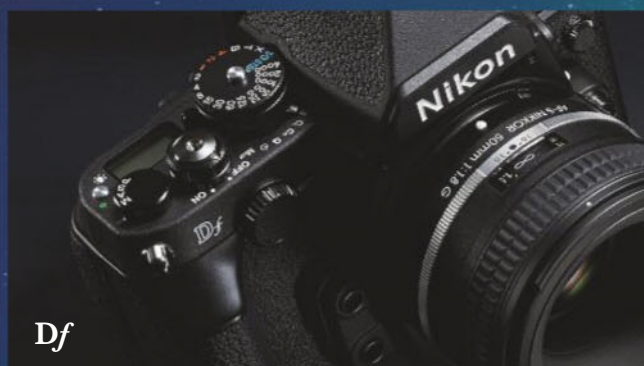


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Wild Britain

The wealth and diversity of Britain's natural history is cause for celebration, as **The British Wildlife Photography Awards** testifies. We bring you a selection of this year's winning entries

Our densely populated island has an impressive range of habitats, from moorland and forests to hedgerows and limestone pavements. These environments support a rich variety of wildlife, from hares and puffins to badgers and foxes. Much of this wildlife is accessible to us, as long as we are prepared to show respect for the animals we encounter.

The British Wildlife Photography Awards (BWPA) was established in 2009 and has two main aims: to acknowledge the huge talents of photographers practising in Britain,

and to highlight the wealth and diversity of our natural history. This year a picture of a pied wagtail roosting at Heathrow airport (see right) won Daniel Trim the overall title, while Peter Cairns was first in the Documentary Series category with his series showing red squirrels being relocated to forests in the Scottish Highlands, where they have been absent for decades.

Winning and commended entries will be showcased in a touring exhibition and appear in the book *British Wildlife Photography Awards 8* (see page 32). To find out more, visit www.bwpawards.org.

© DANIEL TRIM/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY ANAMONTE PRESS)

Daniel Trim
Heathrow Roostings
Overall & Urban Wildlife
Category Winner
(Pied wagtail, *Motacilla alba*)
Heathrow Terminal 5, London

In winter, pied wagtails roost communally in urban areas, both for protection and for the warmth given off by buildings and lights. This extra degree or two can make the difference between life and death in harsh weather. Here, a single individual out of hundreds is silhouetted by the lights of Terminal 5 at Heathrow Airport.
Canon EOS 5Ds, 500mm f/4 L IS USM lens, 1/160sec at f/4, ISO 2500



Matthew Roseveare
The Golden Hour Hunt
Category Winner -
12-18 Years
(Short-eared owl, *Asio flammeus*)
Farlington, Hampshire

◀ As the light began to fade a short-eared owl emerged to hunt for prey above the marshes at Farlington, Hampshire. These birds are commonly seen hunting during the day. Sadly they are of European conservation concern and therefore are an Amber List species. Standing on the sea wall I was amazed when the owl began to fly towards me – it is a moment I will never forget.
Nikon D5300, 150-600mm, 1/1000sec at f/6.3, ISO 2000

© MATTHEW ROSEVEARE/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY ANAMONTE PRESS)



Caron Steele
Coast and Marine –
Category Winner
Emergence
(Northern gannet, *Morus bassanus*)
Bempton Cliffs, Yorkshire

Having seen many diving gannet photographs, I wanted to try to capture something a bit different. I watched the birds fishing and was fascinated by the way the gannets would emerge from nowhere to steal another bird's prey. I was keen to capture the moment just before they broke the surface, while they were still in 'stealth mode'. A combination of bright sunshine and cloud made setting the exposure difficult, but the result has some lovely patterns on the water.

Canon EOS-1D X Mark II, EF 70–200mm f/2.8 L IS II USM lens, 1/2500sec at f/8, ISO 640

© CARON STEELE/BRITISH WILDLIFE PHOTOGRAPHY AWARDS & PUBLISHED BY AMATEUR PRESS

Andrew Parkinson

Animal Behaviour -
Category Winner

Crepuscular Contentment

(Eurasian badger, *Meles meles*) Derbyshire

In 15 years of working with badgers I have never seen one sit out in the open to scratch. I was concealed by a tree and downwind so it was especially nice that the badger had his back to me, demonstrating how inconspicuous and inconsequential my presence was.

Nikon D4s, 200-400mm f/4 VR lens, 1/200sec at f/4, ISO 1600



Alex Hyde

Hidden Britain -
Category Winner

Green Hydras

(Green hydras, *Hydra viridissima*) Derbyshire

▶ The diversity of life in my small garden pond never ceases to amaze me, but many of the most fascinating subjects require high magnification to be appreciated. Measuring only a few millimetres in length, these green hydras were dangling from the underside of a lily pad. They capture prey with stinging tentacles and when disturbed they quickly retract into a small, compact green blob that is easily overlooked. Canon EOS 5D Mark III, MP-E 65mm macro lens, 1/160sec at f/9, ISO 100



‘These green hydras
capture prey with
stinging tentacles’



© MELVIN REDEKER/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY AMMONITE PRESS)



© FRANCIS TAYLOR/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY AMMONITE PRESS)

Francis Taylor
Wild Woods –
Category Winner
A Magical Morning
(Silver birch, *Betula pendula*) Bolehill Quarry,
Peak District National Park, Derbyshire

Thick fog drifted through the eerie silver birches at Bolehill Quarry in the Peak District National Park, creating a magical morning of atmospheric light.
Canon EOS 5D Mark III, EF 24-105mm f/4 L IS USM lens,
1/80sec at f/8, ISO 100

Melvin Redeker
Natural Beauty
Animal Portraits –
Category Winner
(Atlantic gannet, *Morus bassanus*) Isle of Noss,
Shetland Islands

If the eyes are the windows to the soul, what do these eyes tell you? Looking for a different perspective for a gannet portrait, I positioned myself on top of the cliffs on the Isle of Noss in the Shetland Islands. Looking straight down I had an intimate view of a group of gannets sitting on a higher ledge. I talked to them and one gannet looked up, revealing its rounded head, symmetry and beautiful blue eyes against its white feathers.
Olympus E-3, 300mm f/2.8 lens, 1/100sec at f/7.1,
ISO 200, fill flash



© BEN HALL/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY AMMONITE PRESS)

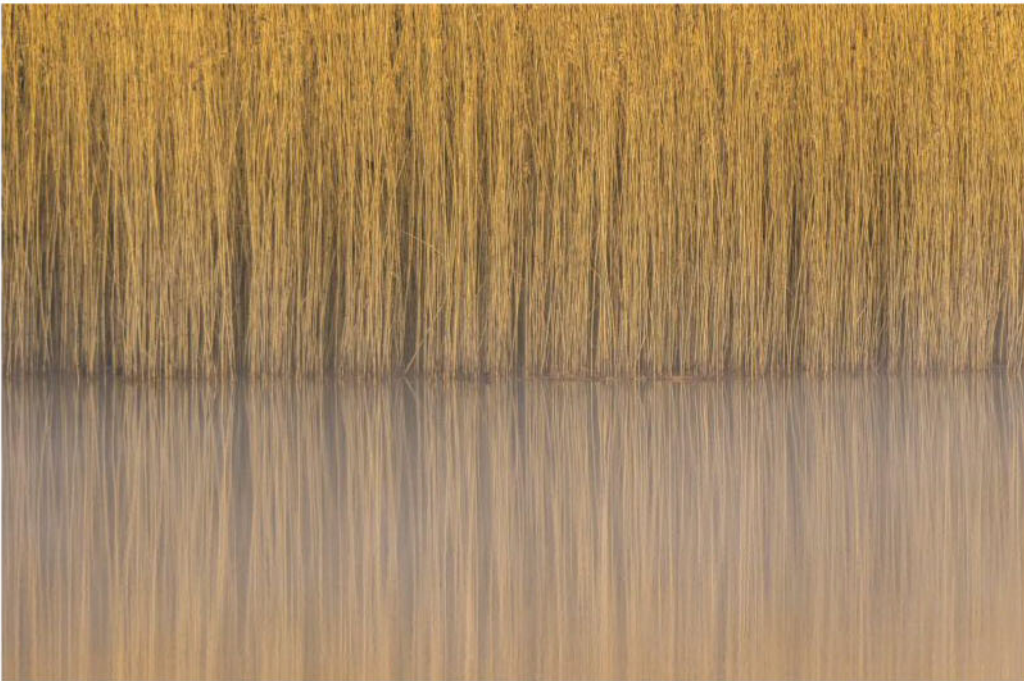
Ben Hall
Habitat - Category Winner
Wren on Frost-Encrusted Fern

(Wren, *Troglodytidae*) Dunham Massey, Cheshire

Following a cold, clear night I visited local woodland to photograph deer. The temperature had dropped well below freezing during the night and on arrival frost clung to the trees and foliage, completely transforming the landscape. A heavy mist hung in the air, making the deer difficult to spot. After some time I noticed a wren flitting around in the frost-encrusted ferns. I set up my tripod and waited, following the bird with my lens as it moved. Eventually, it alighted on top of a fern close by and I inched my way back in an attempt to show the wren in its environment.

Canon EOS-1D X, 500mm f/4 L IS lens, 1/800sec at f/6.3, ISO 2000

‘Frost clung to the trees and foliage, transforming the landscape’



© STEVE PALMER/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY AMMONITE PRESS)

Steve Palmer
Botanical Britain -
Category Winner
Reeds

(Common reed, *Phragmites australis*) Lindow Common, Wilmslow, Cheshire

I'd always been fascinated by the almost abstract patterns and

reflections of these common reeds, but the conditions had never been perfect, despite numerous visits. However, on this morning the water was still and the light was soft and I was able to capture the image I was after.

Pentax K-5 IIIs, SMC Pentax-DA* 300mm f/4 ED [IF] SDM lens, 1/500sec at f/8, ISO 800



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Paula Cooper

British Nature in Black and White - Category Winner

Web of Life

(Brown-lipped snail, *Cepaea nemoralis*)
Thetford Forest, Norfolk

I took this on a very misty day in Thetford Forest. It was too misty to photograph the trees so I tried looking for something closer up; I spotted this little snail making its way up a plant stem. I was lucky that at the moment I took this image the snail looked up towards the spider web.

Panasonic Lumix G7, Lumix G Vario 14-140mm lens, 1/250sec at f/5.6, ISO 800

Oliver Teasdale
Puffin in a Hole

Under 12 Years - Category Winner
(Atlantic puffin, *Fratercula arctica*) Skokholm Island, Pembrokeshire

I took this photo while I was visiting Skokholm with my dad. We were hoping to see and photograph puffins, and although there weren't many, I was lucky enough to be sat by a side window of one of the hides when this little puffin poked its head out of a burrow. This is my favourite shot from the sequence as the puffin is hidden by the sea campion growing at the entrance to the burrow.

Nikon D5300, 70-300mm, 1/1250sec at f/6.3, ISO 1600



© PAULA COOPER/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY AMMONITE PRESS)



© OLIVER TEASDALE/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 8 (PUBLISHED BY AMMONITE PRESS)



All of these images appear in *British Wildlife Photography Awards 8* (published by Ammonite Press), £25. ISBN 978-1-78145-319-3. Available online and from all good bookshops.



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Michael Hutchence

Harry Borden looks back on a memorable week spent with the tragically short-lived **INXS** singer

As the charismatic frontman for Australian band INXS, Michael Hutchence was one of the most famous rock stars of the 1980s and early 1990s. In March 1997, I was asked by *The Observer* to photograph him in Paris, where he was promoting his band's latest single, *Elegantly Wasted*.

It was a great commission and involved me staying at a really nice hotel on the Champs-Élysées for a week – where Hutchence was also staying. However, as we had to fit the shoots around him doing interviews and performing on pop shows, there was a lot of waiting around.

I saw him perform the new single over and over again. He was, at that time, 37 years old and had been in the business

for more than 20 years, but was still a mesmerising performer and had a lithe, panther-like quality. He had a great voice and his on-stage presence helped make the band really successful.

After the day's promotional work was done, I often went out with him in the evening. One night we went to a very glamorous nightclub, where lots of impossibly beautiful women were looking at him. I thought it must be a novelty for a man to get an insight into what it's like being a really desirable woman.

However, he had to work at it. He would always be last for breakfast, after getting ready for his day of promotional work. He would look fabulous, but it was all contrived; his skin was made up and there was a lot of product in his hair.

I definitely didn't get the feeling he was depressed, however. I sensed he was bored with the life he was leading and probably was someone who was more likely to experiment sexually or with drugs. However, he had recently begun a relationship with Paula Yates and seemed very happy about it. We had both recently become new fathers, and showed each other pictures of our young children.

The Observer's commissioning editor must have asked me to photograph Hutchence in black & white, because all the images I took on my Fujifilm 6x7 rangefinder were shot on Kodak Tri-X. Most of the time, I was taking reportage-style pictures, but one day I managed to get a formal shoot for about half an hour. I set up a black backdrop and used natural daylight to shoot some head shots, with him wearing a black shirt.

The balcony shot

On another day, I was out on the hotel balcony, trying to keep out of the way while he was doing a television interview in his room. At one point, he came out to have a cigarette. I had my camera with me and he just posed for me briefly, without either of us actually acknowledging that he was posing. As he looked past me, into the distance, his mind seemed to be somewhere else. It was a genuine moment.

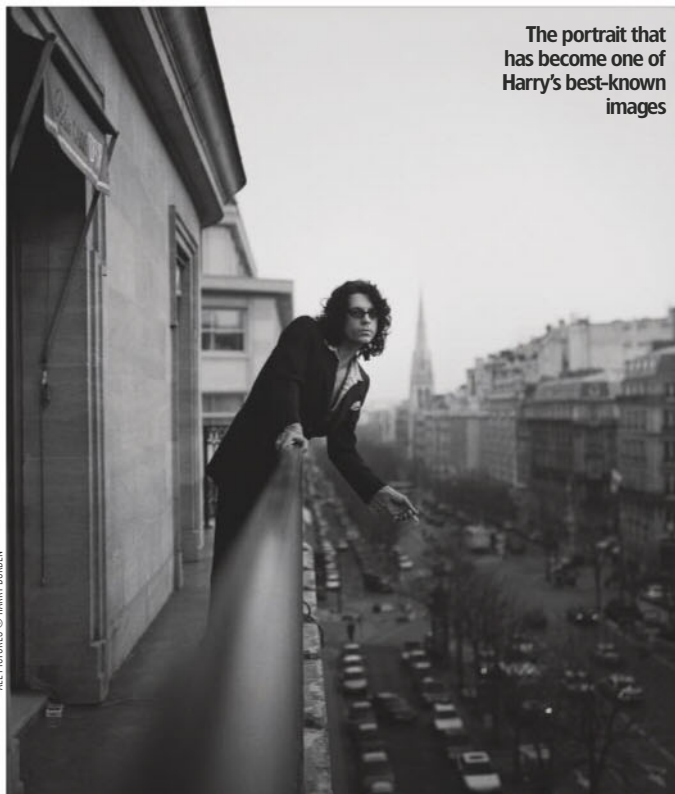
That evening, we went for a walk along the *Champs-Élysées* and I took some shots of him pretending to hitch-hike among all the traffic, with the Arc de Triomphe in the background. However, after

my time in Paris was over, the only pictures *The Observer* published were the head shots with the black background.

Having got to know Hutchence quite well during my week in Paris, it was a shock when, just nine months later, he was tragically found dead in a Sydney hotel room. The official verdict was suicide.

The following year, I was choosing pictures to submit to the John Kobal Portrait Award and wanted to include one of the Hutchence portraits. I

The portrait that has become one of Harry's best-known images



Harry only had one opportunity for a formal shoot during his week with Hutchence



asked my printer, Marcus Doyle (now a successful landscape photographer) to print one of the negatives.

However, instead of printing the one I wanted, he chose the 'balcony' shot and said I should enter that one instead. I was annoyed, because there wasn't enough time to print the one I wanted. As it turned out, he was right and the print was selected for the exhibition, alongside other portraits I'd done of Robbie Williams and Jarvis Cocker (which was

shortlisted). The fact that Hutchence had died in a hotel room has undoubtedly given the portrait added poignancy.

The fact I overlooked this photograph at first is a good lesson, in the digital age, in not being too hasty to discount and delete images. At the time, I wanted everything to be very controlled and compositionally tight. Nowadays, I focus more on my immediate emotional response to an image, a visceral feeling in the gut, rather than picking it apart.

Soon after the balcony shot was shortlisted for the John Kobal Portrait Award, the Australian National Portrait Gallery contacted me to say they wanted it in their collection. The following year, some of my other Hutchence images featured on the sleeve of his posthumously released solo album. Since then, the balcony portrait has taken on a life of its own and has become one of my best-known photographs. **As told to David Clark**



Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds more than 100 of his images. His book *Survivor: A Portrait of the Survivors of the Holocaust* is available now.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Mike Hilton, Cumbria



Mike has always had a passion for creative arts but it wasn't until the first year of his Art Foundation course at college, that he was introduced to film-based photography – and the darkroom and his passion grew from there. Due to his love of technology, digital cameras were a swift progression. With an interest in the outdoors and nature, Mike soon invested in his first DSLR and lenses for wildlife, macro and landscape shooting. In 2015 he moved to the Lake District.

Brooding Skies Over Ullswater

4 A three-image panorama meant Mike was able to capture a wider view of the scene and take in the curve of the lake and sun rays
Sony Alpha 7R II, 16-35mm, 1/160sec at f/11, ISO 200, tripod





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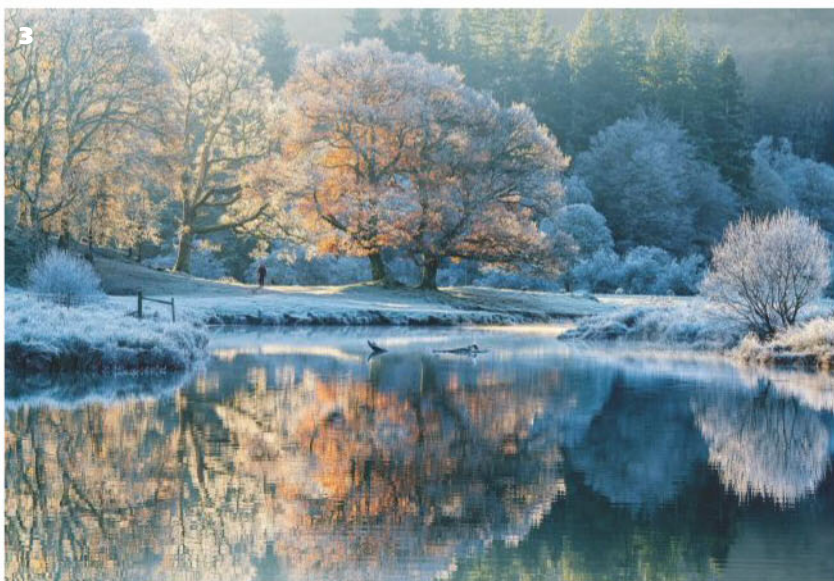


1

Helm Crag Dawn

1 This picture was taken at the summit of Helm Crag overlooking Grasmere after an overnight snow shower. Mike's decision to include himself in the scene adds a great sense of scale to this epic scene

Sony Alpha 7R II, 16-35mm, 1/80sec at f/9, ISO 100, tripod, nodal rail



3

Fire and Ice at Castlerigg

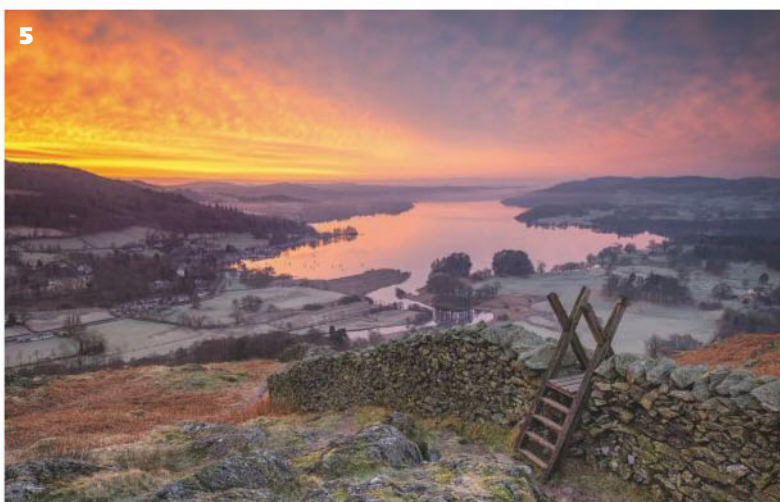
2 This shot is proof that perseverance pays. It was Mike's fifth attempt that week to capture an atmospheric sunset. The soft golden sidelight is beautiful

Sony Alpha 7R II, 16-35mm, 1/40sec at f/11, ISO 160, tripod, nodal rail

When Autumn Meets Winter

3 Mike has captured the two seasons meeting perfectly at the River Brathay near Elterwater. The warm early light and the reflections are stunning

Sony Alpha 7R II, 70-400mm, 1/8sec at f/13, ISO 250, tripod



5

Fiery First Light Over Windermere

5 Mike has captured a view that encapsulates the beauty of the Lake District, with the stone wall featuring the stile leading down to the view of the iconic lake in fantastic light

Sony Alpha 7R II, 16-35mm, 1/8 sec at f/8, ISO 50, tripod

ADJUSTMENTS



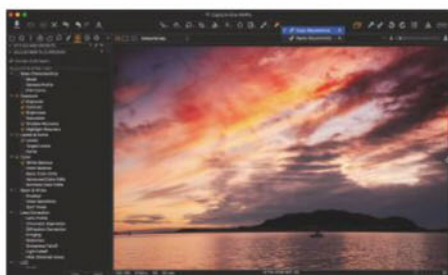
1 Overall adjustments

This sunset needed a bit of a lift, so the first step was to apply some overall global adjustments to warm up the white balance, increase the exposure and contrast, and bring down the highlights a little.



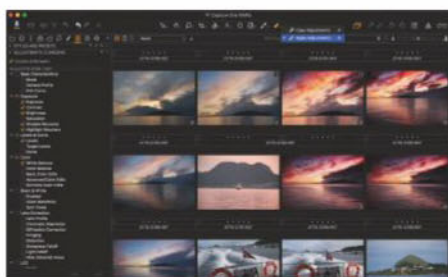
2 Local adjustments

The sky needed separate treatment to bring out the details, though, so that meant adding a new adjustment layer with a gradient mask. The sky's white balance is warmed up further and it is given a strong clarity boost.



3 Copying adjustments

There are other photos from the same shoot that need the same treatment. Doing this is easy – there's an Adjustments tool which can be used to copy all those changes. You can see all the changes displayed in the Adjustments Clipboard.



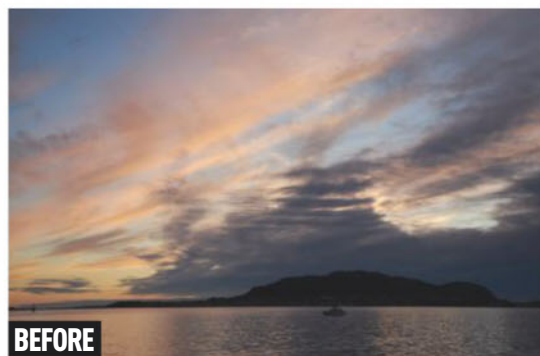
4 Applying adjustments

Now the Adjustments tool can be swapped over to Apply mode, and the same editing changes can be applied instantly to other photos from that session simply by clicking their thumbnails in the browser.

Life beyond

Tired of paying for Adobe CC subscriptions? **Rick**

Phase One Capture One Pro 10



At a glance

£294

- Session or catalogue-based working
- Variants (virtual copies) for comparing effects
- Intuitive layer-based local adjustments
- Superb detail, colour and noise control
- www.phaseone.com



CAPTURE One Pro is a powerful and professional alternative to Lightroom, albeit more expensive. It's commonly used as session-based studio tethering software for Phase One's medium-format cameras and regular DSLRs, but it can also be used after a shoot as a combined image cataloguing and raw editing tool in a very similar way to Lightroom.

Initially Capture One's interface can look quite technical and daunting, but you might not need many tools specific to medium-format photography. It's quite easy to customise the tool tabs to show only the options you use regularly or consolidate them into a single panel.

When you select a raw file for editing, Capture One will apply its own camera profile for that model. It will also apply automatic lens corrections, though only if it has a profile for the lens you're using. Its support for professional lenses is

good, but Lightroom and DxO PhotoLab support a wider range of less well-known consumer-grade lenses. You can then go on to apply your own adjustments or select a saved image preset or camera style. Capture One offers any number of 'Variants' for a single image – these are like Lightroom's Virtual Copies, so you can try out new processing effects without making duplicate files.

Like Lightroom, Capture One Pro offers local adjustments, but here they're created as new internal adjustment layers, each with its own mask. This makes it easier to see and organise your adjustments than it is in Lightroom.

Capture One Pro's raw conversion quality is excellent, and on a par with DxO PhotoLab's, with a combination of high resolution, low noise and great tonal quality. Lightroom is good, but not quite this good.

Lightroom

McArthur finds the best alternative raw processors

DxO PhotoLab Elite 1.0



At a glance

£119

- Automatic optical corrections
- Excellent raw processing
- New local adjustment tools
- PRIME and ClearView options in Elite edition
- www.dxo.com



PHOTOLAB is the new name for DxO Optics Pro. It offers automatic optical corrections (DxO's speciality) and high-quality raw processing.

PhotoLab is not designed as a digital asset management/cataloguing tool. It has a folder browser for finding the images you want to process and a Project option, but it would be very limited as a tool for organising your photo collection.

PhotoLab will scan your image EXIF metadata to identify the camera and lens used. It will then match this with the tens of thousands of combinations in its database and apply the required camera/lens correction profile. If it's not installed but available on the DxO website, you'll be prompted to download it. Note that Fujifilm cameras and their X-Trans sensors are not supported.

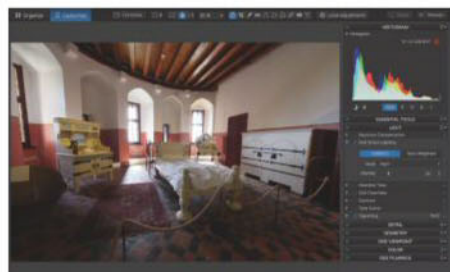
When the optical corrections have been applied you can use PhotoLab's

Customize workspace to carry out enhancements – new in this version is a set of local adjustment tools that include Nik Software's U-point adjustments and regular brush and gradient tools.

DxO's optical corrections are superb. They don't just deal with distortion, chromatic aberration and vignetting (corner shading), but edge softness too, compensating for poor definition at the edges of the frame.

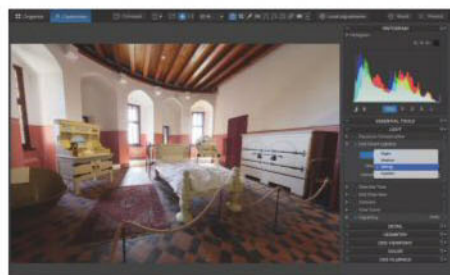
Its raw results are similarly impressive. PhotoLab's Smart Lighting controls are not especially straightforward, but they maximise tonal range and shadow/highlight detail well. It's worth paying extra for the Elite edition to get DxO's PRIME noise reduction and ClearView options. The Photo Suite version (which I recommended) includes DxO's ViewPoint perspective control and FilmPack add-ons.

OPTICAL CORRECTIONS



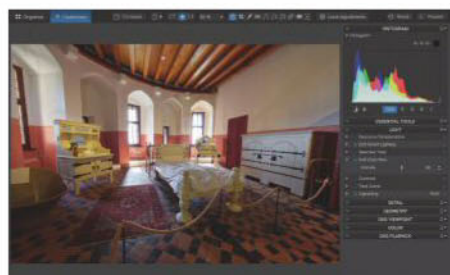
1 Automatic corrections

PhotoLab's default correction profile has made a big difference to this interior shot, lightening the gloomy shadows in the corners of the room and straightening the bowed barrel distortion near the frame edges.



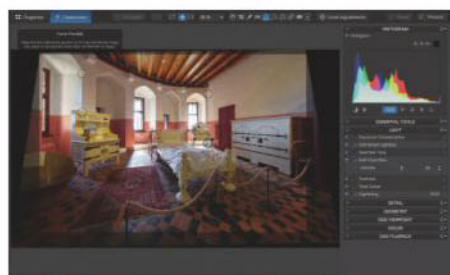
2 Strong Smart Lighting

By using DxO's Smart Lighting tool you can balance the darkest and brightest parts of the picture to produce improved detail in both areas. But pushing the default 'Slight' value up to 'Strong' improves this picture even further.



3 DxO ClearView

DxO's ClearView tool enables you to reduce haze in outdoor shots in one click. It is also great for boosting clarity and local contrast in general, and it gives this picture added punch. You only get ClearView with the PhotoLab Elite edition.



4 DxO ViewPoint

DxO has made its name in powerful optical corrections, including perspective correction, but for this you need the ViewPoint add-on, available separately or as part of the DxO Photo Suite.

RAW CONVERSION



1 Default raw conversion

Affinity Photo's initial raw conversions look distinctly flat and unsaturated, but this is simply an initial 'look' which you can work on very quickly to produce a much stronger-looking image.



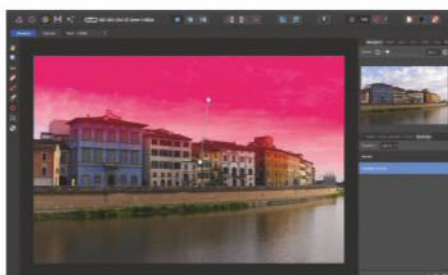
2 Basic adjustments

Head to the Basics panel to apply simple raw adjustments. This photo benefits from a small Clarity adjustment, substantial Vibrance and Saturation boosts and a small tweak to the White Balance Temperature and Tint sliders to warm the colours.



3 Detail Refinement

If you zoom in to 100%, the fine details in raw files can look a little soft, but that's before you apply any enhancements. The Detail Refinement panel sharpens up details very effectively with its Radius and Amount sliders.



4 Adjustments and Overlays

A useful feature is that you can apply local adjustments while you're still working with your image's raw data. Serif calls them 'Overlays'. Here a gradient mask is used to adjust the colours in the sky.

Serif Affinity Photo 1.6.6



BEFORE



AFTER

At a glance

£49

- Auto/manual lens corrections
- History and Snapshots panel
- High-quality Detail Refinement
- Local adjustments with Overlays
- www.affinity.serif.com

SERIF Affinity Photo takes a different approach from Capture One Pro and DxO PhotoLab. Where Capture One Pro is an all-in-one cataloguing/raw processing Lightroom rival and DxO PhotoLab is dedicated to optical corrections and raw conversion, Affinity Photo is a traditional photo editor cast from the same mould as Adobe Photoshop.

Raw processing is important, but it's just a part of what Affinity Photo does. Where Photoshop uses Adobe Camera Raw to process raw files ahead of in-depth image-editing, Affinity Photo uses a custom Develop workspace.

Now in its sixth iteration, the software has come quite far in a relatively short amount of time. It's quite technical and not designed to give the same instant effects or 'looks' as the other programs featured here. But you do have the option to add your own adjustment presets.

Initially, raw files can look quite subdued, but you can add the same kind of colour, tone and detail enhancements applied by default by other programs to achieve similar results.

You can use Shadows and Highlights sliders to control and optimise dynamic range, Contrast, Clarity, Saturation and Vibrance sliders to add depth and vividness, and the Detail Refinement tool adds crispness to fine details without the normal sharpening artefacts. The initial results may appear lacklustre, but some work with the adjustment tools can quickly transform your raw files into crisp, rich images.

Affinity Photo's raw adjustment tools are grouped into Basic, Lens, Details, Tones and Overlays tabs. It offers automatic and manual lens corrections, so where a particular lens profile does not exist it is possible to correct distortion, colour fringing and vignetting manually.

The Overlays tab offers the kind of local adjustments you'll find in other raw converters. Each new overlay is the equivalent of an adjustment layer, with its own mask and adjustments. To speed up your editing, you can save a set of edits into a profile. Once you're satisfied with your adjustments, hit the Develop button to apply your changes and swap to the regular editing environment.

Macphun/Skylum Luminar 2018



BEFORE



AFTER

LUMINAR 2018 takes a different approach from the other programs reviewed here. It's not designed specifically as a technical raw conversion program, but does have an enhanced raw conversion engine offering many of the features of dedicated raw tools.

Macphun is in the process of changing its name to Skylum, to reflect the fact that its software is now also available in a Windows version. It doesn't have exactly the same features as the Mac version, but free updates are planned. This doesn't affect the raw processing tools, but it means Windows users do not currently get Luminar's innovative subject-specific Workspaces, LUTs (lookup tables), blend modes for layers and some other features.

Like Affinity Photo, Luminar does not have any inbuilt browsing or cataloguing tools, so it's really designed as a standalone photo editor – though a digital asset management system (DAM) will arrive next year as a free update.

'Luminar is more of a quick-fix effects tool backed up by manual filters and adjustments...'

At a glance

£64

- Raw tools work alongside regular filters
- Manual lens corrections
- Transform tool for perspective corrections
- Easily saved user presets
- www.macphun.com

Where Affinity Photo is a powerful pro-level Photoshop alternative for sophisticated technical image making, Luminar is more of a quick-fix effects tool backed up by manual filters and adjustments for those users who want to go further.

Luminar 2018's raw tools are found in its new Develop filter. Here you can adjust basic parameters like White balance, Exposure, Contrast and Clarity. There is a Lens tab for distortion, chromatic aberration and vignette correction, but these must be applied manually. A third Transform tab offers handy perspective correction tools.

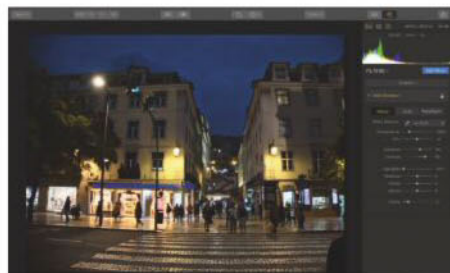
Luminar 2018 is not designed specifically for raw processing, but it can work on raw files seamlessly as part of your regular workflow. The results aren't as polished as those from a front-line raw processing tool, but they are fine for casual use and are still a big step up from working with JPEGs.

RAW DEVELOP FILTER



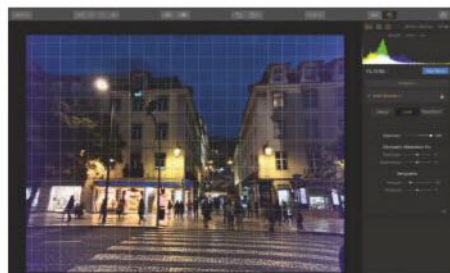
1 Raw Develop filter

Luminar doesn't have a raw develop mode as such. Instead, it opens raw files directly and offers a special Raw Develop filter for adjusting the raw data. Let's see what it can do with this flat-looking night shot.



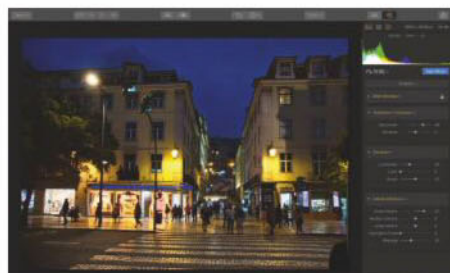
2 Adjust controls

The Raw Develop Adjust tab offers a relatively limited range of adjustments for just basic parameters such as white balance, tonal controls and a clarity slider. Adjusting these has only brought modest improvements to this image.



3 Lens and Transform controls

Luminar does not currently offer automatic lens corrections. Distortion, chromatic aberration and vignette adjustments must be made manually. It's not hard to get good results, but you will have to crop off distorted edges.



4 Post-raw adjustments

Any further enhancements, such as saturation, denoise and detail are made outside the Raw Develop filter using Luminar's regular filter tools, blurring the boundaries between raw and regular adjustments.

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Epson ET-7700 EcoTank printer

Marketed as the next generation of dedicated photo printers, is Epson's latest A4 printer up there among the best? **Vincent Oliver** tries it out

While continuous-flow ink systems (CIS) aren't exactly new, in the past they've mainly featured in high-end professional printers. With the introduction of the ET-7700 and ET-7750 to Epson's EcoTank line-up, user-refillable ink tanks are now available to the enthusiast photographer and home-office user.

In this review, I'll be looking at the ET-7700 A4 printer which features Wi-Fi, Wi-Fi Direct and mobile options for printing photos and documents on-the-go using Epson iPrint. The ET-7750 shares the same specification, but is for printing up to A3. You can connect to a PC using USB or Ethernet, while on the front of the printer you'll find an SD card reader and a USB slot for a memory stick or connecting to a camera via PictBridge. There's also a 1,200dpi A4 scanner for photos and documents.

The ET-7700 printer uses five inks and is

supplied with two complete sets, comprising cyan, magenta, yellow, photo black and a black for text printing. These inks can produce up to 3,400 10x15cm photos with a claimed life of 300 years when stored in a photo album. In normal use, the inks should be sufficient for approximately three years of printing. Replacement 70ml inks are priced at £11.99 each, while the black 140ml ink is £17.99; the overall running costs for the EcoTank system are said to be 74% less than that using ink cartridges. The EcoTank ink formulation is slightly different to Claria inks, to prevent clogging in the Micro Piezo print heads.

Setting up

Setting up the ET-7700 is straightforward, and a useful animated step-by-step Wizard is included on the installation CD. The first step is to fill the printer with ink to about 90%. Each bottle has its own unique key combination,

which guards against accidentally putting the wrong ink into the wrong compartment. The bottles have a spill-proof valve that opens when inserted into the printer, and the ink levels can be viewed through the semi-transparent level indicators on the front. Once connected to a mains supply, the inks prime the print head – a process that takes about seven minutes. The printer has an anti-clogging device to prevent inks from clogging in the tubes and prevent air bubbles from reaching the print heads. A spare maintenance box is supplied with the printer, which collects any surplus ink that may be used for borderless printing and head cleaning. This slots into the rear of the printer – a warning is displayed when it needs to be changed.

Once completed, you are prompted to load four A4 sheets of plain paper for head alignment. This stage requires you to make some simple visual assessments. At the end, you are prompted to top up the inks again, using the Ink Levels indicator in the Printer Properties as a rough guide. Epson recommends you also use the printer's front levels for visual confirmation. You



Two sets of five inks are supplied in the box



Prints made using the ET-7700 display vibrant colours that should satisfy many users



Black & white prints are quite acceptable after colour adjustment to remove a magenta cast

should not let the ink levels drop below the bottom line, to prevent damage to the print head. Unfortunately it's quite difficult to see the actual levels through the translucent indicators, and clear windows would have been better.

The printer trays are not up to the quality I expect from Epson. While sufficient for home use, they may not be up to more heavy-duty work. The 6.8cm LCD screen is useful for setting print options and previewing images on an SD card, memory stick or PictBridge-compatible camera, with navigation is via arrow keys to the right. Like many others, I am used to touchscreens, and it's a pity Epson hasn't included one in the printer's design.

The CD/DVD label printing option is a useful feature. The disc tray is stored under the printer and is inserted manually for printing. Epson PrintCD software provides many options for producing professional designs.

Test prints

Printers can be placed into two categories: photo capable and photo quality. Any printer that uses four inks is photo capable, but generally for true photo quality, the printer should use six or more inks, one of which may be a dedicated grey ink. With its five inks including a photo black, the ET-7700 should be sufficient for most home use. Interestingly,

though, Epson markets it as part of the next generation of dedicated photo printers.

For the test prints, I used Epson Premium Glossy Photo paper. Up to 20 sheets of A4 photo-quality paper can be loaded into cassette 1, while the smaller cassette 2 tray holds 20 sheets of 10x15cm or 13x18cm paper. If you need to print on a different media type, you can use the single-sheet rear paper feed slot, which saves you having to remove any media from the pre-loaded cassette. Using the rear feed is straightforward – simply load the paper and adjust the rear guides; the printer prompts you to press the print button and the sheet is drawn in.

The test A4 print took two minutes to print in standard mode and 4min 25sec to print in high-quality mode (5,760x1,440dpi). However, there was no discernible difference between the two modes. Looking at the test print (see right), the overall colour quality is very good. The baby portrait displays delicate skin tones and compares well to a six-ink print. The three colour gradations from paper white to RGB each display smooth transitions, and there isn't any noticeable banding. The red, yellow, green and blue swatches display solid colours. The greyscale gradation and image displays a slight magenta cast, which is acceptable under normal viewing conditions (daylight) but may be more noticeable under artificial light. Each of the cotton reels displays accurate colours with detail being held in both the black & white cotton reels. The yellow and blue colours are outstandingly good.

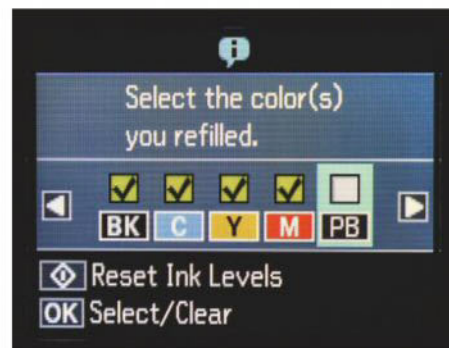
The black & white test print displayed a noticeable magenta cast, which was more pronounced under tungsten light. However, by



Ink bottles have built-in valves and only fit onto the correct tank



Printer initialisation takes about 7 minutes



Once inks have been primed and topped up, you have to reset the level indicator



AP's standard colour printer test chart shows very good overall print quality, with delicate skin tones

applying a 15% green shift to the overall image, we produced an acceptable print, although it wasn't perfect when compared to a printer with dedicated grey inks. The printer preferences offer a colour or greyscale printing mode, which may save having to convert a colour image to black & white, but other than that it offered no better greyscale quality.

When comparing this four-ink print to a six-ink print made on the Epson XP-750, there isn't a great deal that has been sacrificed. The ET-7700 print displays vibrant colours that should satisfy many users, but it lacks subtlety

in the soft tones compared to a six-ink printer. Text printing is superb, especially the white characters on a solid black. The printer also offers a two-sided printing option.

The built-in A4 scanner has a resolution of 1,200dpi, which is sufficient for scanning photos and documents, as 300dpi is normally all that is required. From the front panel you can select copy in black & white or colour; this acts as a photocopier without the need to turn on a PC. Other options include scanning to a memory card, the cloud and to the computer as JPEG/PDF or email.



Our verdict

With so many online social media and image-sharing websites, printing photographs seems to be a low priority for most. The high cost of inks is probably one of the main reasons why so many photographers have turned their back on creating prints. But now with the EcoTank system, there should be no excuse for not producing prints that you can share with family and friends. The ET-7700 is an ideal home printer for the user who wants to produce high-quality prints from a digital camera or mobile device at an economical price.

Data file

Price £549.99
Printing method
 Epson Micro Piezo™ print head
Ink technology
 Pigment black and dye colour inks
Printing resolution
 5,760 x 1,440 dpi
Colours Magenta, yellow, cyan, photo black, black
Dimensions
 425x359x161mm
Weight 8kg
Compatibility Mac OS X 10.6.8 or later, Windows XP or later



For and against

- Cost of inks
- Two full sets of ink supplied with printer
- Print quality
- Easy to use
- High cost of printer
- Black & white prints not cast-free
- Difficult to see front ink-level indicator

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The lens creates a pleasing fall-off that can be used to separate people or a subject from their surroundings
 Canon EOS 6D Mark II, 1/250sec at f/1.4, ISO 400

Canon EF 85mm f/1.4L IS USM

Canon users have plenty of reasons to be excited about the latest addition to the company's L series, as **Michael Topham** explains

With no fewer than 80 lenses available for its EF and EF-S mount cameras, Canon users have an extensive range of lenses at their fingertips. But there are still a few additions that some photographers have always wanted to see. For many, the biggest hole has been an L-series 85mm prime boasting a maximum aperture of f/1.4.

Anyone familiar with Canon's lens range will know that, up until recently, there were only two 85mm prime lenses to choose from. There's the reasonably affordable EF 85mm f/1.8 USM (£325), and the bokehlicious EF 85mm f/1.2 L II USM (£1,765), which comes

at a hefty premium. Third-party options include the splendid Sigma 85mm f/1.4 Art DG HSM (£999) or Tamron 85mm f/1.8 SP Di VC USD (£749), but the good news for brand-loyal Canon users is that the wait for a fast telephoto prime with superior optics to the ageing EF 85mm f/1.8 USM is finally over. The release of the EF 85mm f/1.4L IS USM is certainly exciting, but does it qualify as one of Canon's most significant lens releases in recent years?

Features

Being an EF lens, the EF 85mm f/1.4L IS USM is fully compatible with Canon full-frame DSLRs as well as those with an APS-C sensor



and an EF-S mount. Coupled to the latter, it becomes a practical and creative telephoto prime lens that's equivalent to 136mm. However, for the majority of this test it was coupled to a Canon EOS 6D Mark II full-frame DSLR with which it was supplied for review.

As a lens that looks set to appeal to those who specialise in portrait, reportage and wedding photography, it needed a feature to make it stand out. The distinct advantage it has over lenses such as the Sigma



The lens produces impressive centre sharpness when it's used at its maximum aperture setting
Canon EOS 6D Mark II, 1/1600sec at f/1.4, ISO 100

➤ 85mm f/1.4 Art DG HSM, Nikon 85mm f/1.4 G AF-S and Canon's existing 85mm lenses is the optical image stabilisation that's effective to four stops. This allows users to capture sharp handheld shots slower than would otherwise be possible, and is a godsend in low-light venues.

The lens features an internal construction of 14 elements in 10 groups, with high-precision elements that Canon says have been implemented to correct chromatic aberration and deliver the optical performance required by the highest resolution sensors. Furthermore, it employs Canon's air sphere coating (ASC) technology to the front element to eliminate the effects of flare and ghosting. The USM abbreviation in its name also signifies that it's equipped with an Ultra Sonic Motor to ensure focus performance is both hasty and quiet.

Inside the barrel, the lens is equipped with an electro-magnetic diaphragm, which comprises nine aperture blades. Other important features to note include its 0.85m minimum focusing distance and 77mm filter thread at the front,

which is larger than the 58mm and 72mm filter threads as found on the EF 85mm f/1.8 USM and EF 85mm f/1.2 L II USM.

Build and handling

Those interested in this lens will be keen to know how it shapes up against its closest relatives. Compared to the EF 85mm f/1.8 USM, it's much chunkier but isn't quite the brute that the EF 85mm f/1.2 L II USM is, weighing 75g less. It's not a lightweight lens by any means and as such feels best paired with full-frame DSLRs that offer the option to attach a battery grip to improve comfort when shooting in the portrait orientation. Mounting the lens briefly to the Canon EOS 800D made the pairing feel rather nose heavy, so APS-C users will want to take note of this.

The lens is longer than the EF 85mm f/1.2 L II USM by just over 20mm, giving you more barrel to cup in your left hand. It rests comfortably in the palm, with much better access to the AF/MF switch than you get on the EF 85mm f/1.2 L II USM. Just below the

AF/MF switch on the side of the barrel is the stabiliser switch. When you're using the lens, you quickly become accustomed to which switch is which from behind the camera as each switch is subtly different in profile. The manual-focus ring is larger than that on the EF 85mm f/1.2 L II USM, offering far greater resistance with a consistently smooth motion across its focus range of 0.85cm to infinity. Towards the rear of the lens, the barrel tapers slightly and there's a rubber gasket that compresses against the mount of the camera to create a weather-resistant seal.

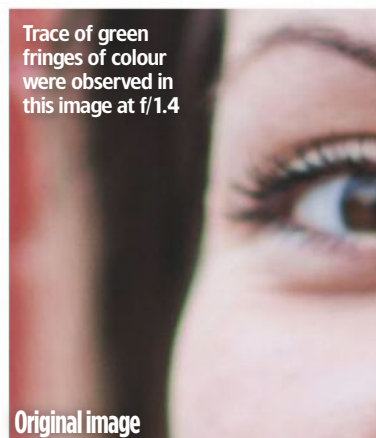
With the lens you get a new ET-83E lens hood that attaches and locks through 90°. A small button has to be depressed to release it and in the usual fashion it can be attached to the lens when it's reversed to free up space in the bag. The lens is also supplied with Canon's pinch-to-release style of lens cap.

Image quality

Before studying the optical quality of the lens, I carried out a few image-stabilisation tests of

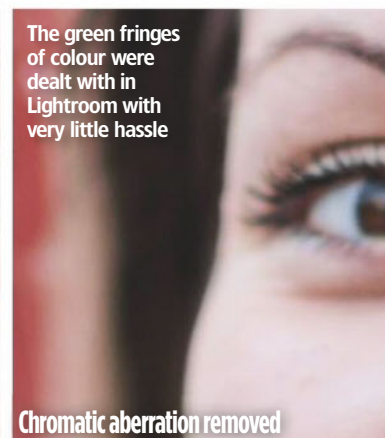


Original image



Trace of green fringes of colour were observed in this image at f/1.4

Original image



The green fringes of colour were dealt with in Lightroom with very little hassle

Chromatic aberration removed

The shallow plane of focus is clearly evident on the window in this image
 Canon EOS 6D Mark II,
 1/1600sec at f/1.4, ISO 100

finely detailed static subjects in low light to find out how slow the lens can be used handheld. The lens's four-stop image stabiliser makes a huge difference in negating camera shake. An inspection of shots taken back on the computer revealed it's possible to shoot sharp shots at as slow as 1/10sec with a steady hand and solid handheld technique.

Next, I analysed the lab results alongside real-world images and studied comparisons with Canon's older 85mm lenses. The lens renders gorgeous blur behind subjects when it's used wide open. Though the level of sharpness can be improved across the frame by stopping it down to f/5.6, centre sharpness at f/1.4 remains impressive, as illustrated in many of the sample images that support this review. Comparisons through the aperture range revealed it is sharper than the cheaper EF 85mm f/1.8 USM at f/1.8 and is just as sharp as the EF 85mm f/1.2 L II USM when both were tested side by side at f/1.4. The real beauty of this lens is that I found my hit rate of pin-sharp shots much higher than using the EF 85mm f/1.2 L II USM – a lens that has a bit of a reputation for being a bit of a pig to nail focus with at its maximum aperture.

Anyone looking at the lens as a potential upgrade from the EF 85mm f/1.8 USM will approve of the way the lens handles chromatic aberration more effectively. Traces of purple fringing can't be spotted a mile off like they can on its cheaper sibling, but that's not to say they aren't completely absent. Green and purple fringes of colour were observed along some high-contrast edges, which will prompt users to tick the remove chromatic aberration box in Lightroom and Camera Raw to correct it.

As one can expect from a fast prime, vignetting is evident at f/1.4. The shading features a rather gentle fall-off, though, so it's rather complementary to portraiture and other subjects where you'd like to lead the viewer's eye towards the centre of the image. Closing the aperture from f/1.4 to f/2 sees the vignetting gradually disappear and by the time f/2.8 is reached, it's unnoticeable. The distortion chart did flag up evidence of pincushion distortion towards the edges of the frame, but you're unlikely to notice it in your images unless you apply a lens correction profile and then compare it back and forth with the original file.



Verdict

WHEN Canon announced it would be making a new medium telephoto prime, it caused quite a stir among portrait, reportage and wedding photographers who have been patiently waiting for such a lens to be introduced to the L-series. The saying 'good things come to those who wait' is true in the case of the EF 85mm f/1.4L IS USM and it's an optic that nestles in nicely between the EF 85mm f/1.8 USM and exorbitant EF 85mm f/1.2 L II USM. The optical quality is leaps and bounds ahead of Canon's cheaper EF 85mm f/1.8 USM, while its accurate autofocus, great handling and built-in optical image stabilisation are compelling reasons to consider it ahead of the EF 85mm f/1.2 L II USM.

Some may protest that the incredibly shallow fall-off that's achieved with the EF 85mm f/1.2 L II USM is worth paying a premium for, but others, myself included, would be quite happy making a £180 saving knowing there's the reward of sharper shots at slower shutter speeds to be had when shooting in low light. This is without doubt one of the finest lenses Canon has made in recent years. It provides exactly what many users have been asking for and I foresee it being a lens that will be in high demand from portrait and wedding photographers around the world who shoot on full-frame EOS DSLRs.



Data file

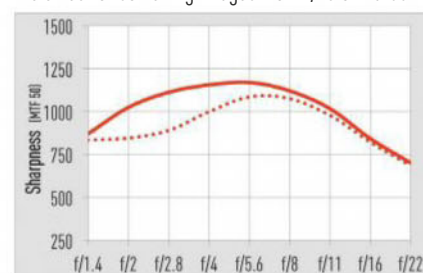
Price £1,569
Filter diameter 77mm
Lens elements 14
Groups 10
Diaphragm blades 9
Aperture f/1.4-f/22
Minimum focus 85cm
Length 105.4mm
Diameter 88.6mm
Weight 960g
Lens mount Canon EF

Amateur Photographer Testbench GOLD
 ★★★★★

Canon EF 85mm f/1.4L IS USM

Resolution

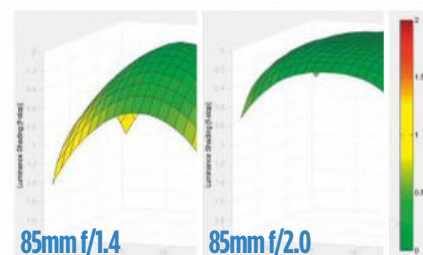
Sharpness is marginally higher at the centre than at the edge when the lens is used at f/1.4, then improves and peaks at f/5.6. The graph clearly shows the noticeable increase in corner sharpness between f/2.8 and f/5.6, and for the sharpest results from corner to corner, photographers will want to use the lens around its sweet spot of f/5.6-f/8. Good results can be achieved beyond this point, but users should beware that diffraction has the effect of softening images from f/16 onwards.



85mm centre — 85mm corner - - - - -

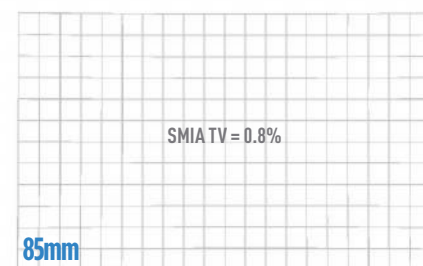
Shading

At maximum aperture, corners of images appear approximately 1.4EV darker than the centre. This vignetting isn't offensive, though, and can help draw the viewer's eye towards centrally positioned subjects. Stopping down to f/2 sees vignetting reduce considerably and by f/2.8, it's gone altogether.



Curvilinear distortion

As would be expected from a short telephoto prime lens, distortion is well controlled. There's a little pincushion distortion, but you'll be hard pushed to notice this in real-world images, and of course you'll be able to correct for this in post-processing as soon as the lens is supported by a lens profile.



Manfrotto Element Traveller Tripod

Andy Westlake investigates whether Manfrotto's new budget carbon-fibre tripod lives up to the brand's reputation.

● £149.95 ● www.manfrotto.co.uk

OVER the past few years, Manfrotto has branched out into camera bags and accessories, but I suspect most photographers still see it as primarily a tripod company. Indeed, for decades the Italian brand was the go-to option for serious shooters. Recently, though, it has come under threat from upstarts such as Benro and Sirui making affordable but high-quality travel-style tripods in China. Now Manfrotto has responded to this threat with a new range of travel-style tripods, also made in China.

With this different origin, the Element Traveller has little that we'd recognise as current Manfrotto design. On the large carbon-fibre model tested here, there are no stylised castings or flashes of red-anodised aluminium – instead, you get a basic design that's stripped down to the essentials. Even the branding is kept to a minimum, with all the attention focused on making a decent carbon-fibre leg set at a highly competitive price.

In this respect, the firm has done pretty well. The five-section twist-lock legs can be independently set to three different angles, while large, easy-to-use controls make the tripod quick and easy to set up. One leg can be unscrewed and combined with the centre column, using the extra head-mounting screw that's included in the box, to form a tall yet sturdy monopod. You even get interchangeable feet, either rubberised or spiked. At this point it's ticking all the right boxes, particularly given the £50 introductory discount on its £199.95 RRP.

So what's not to like? First, there's no short centre column or ground-level kit, so you can only get down to a 41cm minimum height. Second, the ball head goes from locked to very loose in a fraction of a turn. This means you always need to keep one hand on your camera when the ball is unlocked to prevent it from flopping over.

Verdict

Devoid of the Italian flair that characterises Manfrotto's higher-end offerings, the Element Traveller is aptly named. It's a no-nonsense design that, on the surface, offers little to make it stand out from the many similar-looking kits on the market, but crucially it achieves a well-judged balance of height, rigidity, weight and collapsed length. If you shoot a lot of low-level macro, it's not a great choice, and personally I'd aim to replace the head. Ultimately, though, it does the job pretty well – and that's what matters most.

Padded bag
A simple drawstring bag is included for carrying and storing the tripod.



Quick release

The camera plate uses the common Arca Swiss dovetail pattern.

At a glance

- Five-section carbon fibre
- Max height 164cm
- Closed length 41.5cm
- Weight 1,400g
- Maximum load 8kg

Carry grip

The removable monopod leg has a foam grip, making it more comfortable to hold and carry.

Weight hook

A retracting hook at the end of the centre column can be used to hang your camera bag for additional stability.

Interchangeable feet

The rubber feet can be unscrewed and replaced with the supplied metal spikes.

THE ELEMENT TRAVELLER RANGE

Manfrotto's Element Traveller tripod range includes two sizes and a choice of aluminium or carbon-fibre legs. The aluminium models come in a choice of grey, black, blue or red; the small version costs £110, while the larger one will set you back £130. The small carbon-fibre model is listed at £175. As usual, the carbon-fibre versions are lighter and should dampen vibrations better.



TechSupport

Email your questions to: ap@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Finding a picture by using another one

Q I guess due to a senior moment I've 'lost' some pictures on my computer. Does anyone know of any software that I can use to 'show it' the picture that I want (I have a copy of it in a PowerPoint presentation) and then have the software search my machine for that photograph?

MickLL (AP forum)

A If you know the date the photo was taken you could search your folders for photo files by date range. If you use software such as Adobe Photoshop Elements, for around the past five years it has included a handy visual similarity search tool. This uses a template image to find similar images in your image library. You would need to cut the photo out of your PowerPoint document. One way to do this would be to use the Windows Clipping tool, assuming you are using Microsoft Windows. Another possible solution is to use a third-party software tool with the same functionality as Photoshop Elements. Try a Google search for 'visual similarity search software' and a number of free downloads should result. You might think

duplicate image finder software would be useful, but this depends on how the duplicate matching works. If it's a visual match, that's fine, but often these tools are looking for exactly the same image files and therefore would fail to match an image taken from a PowerPoint presentation.

Replicating warm prints

Q Back in the 1970s I had some black & white darkroom paper that produced a very subtly warm, rather old-fashioned look. It wasn't as drastic as sepia toning and it didn't require any special treatment. It was simply the character of the paper, or I guess the bromide in the paper. It was made by Agfa but I can't remember the name of it apart from that it began with the letter 'P'. I was wondering whether it would be possible to recreate this effect in digital processing. Do you have any advice?

Yannick Villeneuve

A I'm pretty sure you are referring to Agfa Portriga, or Portriga Rapid. Using standard bromide paper developer this paper would produce very subtly warm tone black & white prints just as you have described. If you have any surviving prints you can use them

Classic macro for my Sony Alpha 6000?

Q You provided an illuminating response in your 4 November issue to the question 'Which 50mm f/1.4 Takumar for Pentax?'. It could easily have appeared in your 2 September issue which led with 'Hooked on Classics'. I too am rediscovering a love of photography but have replaced my Pentax ME Super with a Sony Alpha 6000. Keen to explore macro photography I'm tempted by the Sony FE 90mm f/2.8 G OSS Macro, which would mean I could stand off from the subject by some 15cm. Is there a classic alternative such as the Pentax 100mm f/4 Macro in K mount or would I be better advised to look at another classic lens or just bite the bullet and go with the Sony G Series?

John Hughes

A To be honest, the Sony FE 90mm f/2.8 G OSS Macro is the best option you can buy for your Alpha 6000 right now. It's optically superb – one of the very best lenses we've ever tested – and includes both autofocus and image stabilisation, which add considerably to its versatility. Sony's other E-mount macros simply aren't as nice. But, of course, at around £900 it's distinctly expensive. Alternatively, you could buy a classic manual-focus lens and use it with a mount converter. You'd need to get a lens with an aperture ring, and would be left with fully-manual operation, but this isn't a problem if you anticipate using a tripod all the time. Here your options split broadly into two groups. Lenses such as the Pentax D-FA 100mm f/2.8 Macro, Sigma 105mm f/2.8 EX DG Macro, and Tamron SP 90mm f/2.8 Macro (model 272) were all designed for autofocus and offer 1:1 magnification; the latter two sport aperture rings in their K-mount incarnations. Older manual-focus only lenses such as the Pentax 100mm f/4 you mentioned or the Tamron SP 90mm f/2.5 Macro tend to be cheaper second-hand and give a nicer focusing feel, but only offer 1:2 magnification on their own, requiring extension tubes to reach 1:1. These older macro lenses tend to be very good indeed, but the Sony will be better: sharper wide open with lower chromatic aberration. **Andy Westlake**



The Sony FE 90mm f/2.8 is an ideal option



Split Toning in Lightroom for warm black & white images

as a reference and I'd suggest trying Split Toning in your preferred image processing software. Convert your image to mono and then use the Split Tone tool to 'colour' the highlights and shadows separately. This would enable you to, for example, make the whites creamy and the dark areas a warm effect. This is done

by choosing a target hue for the highlights and a separate hue for the shadows and then independently adjusting their saturation. It's a very effective and often overlooked technique for enhancing your black & white images.

Q&A compiled by Ian Burley

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The Pentacon Six with eye-level prism finder and waist-level finder



BLAST FROM THE PAST

Pentacon Six

John Wade considers a monster SLR for collectors and users alike

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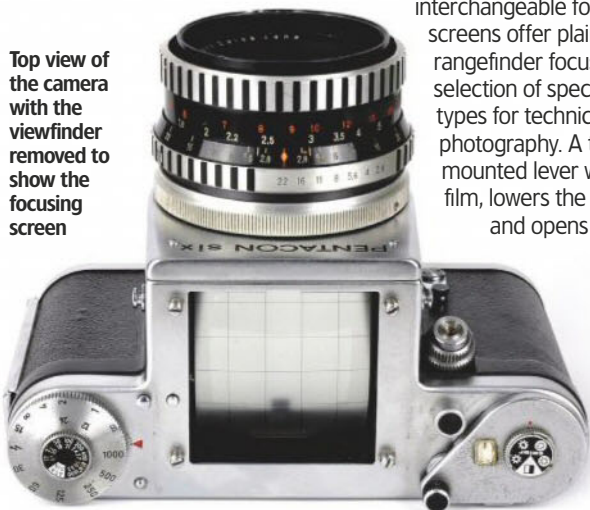
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LET'S SAY you fancy a medium-format roll film single lens reflex (SLR). You don't like the box-shape, waist-level viewfinder style of a Hasselblad, which is too expensive anyway. You want something affordable that handles like a 35mm SLR only bigger. What you need is a Pentacon Six.

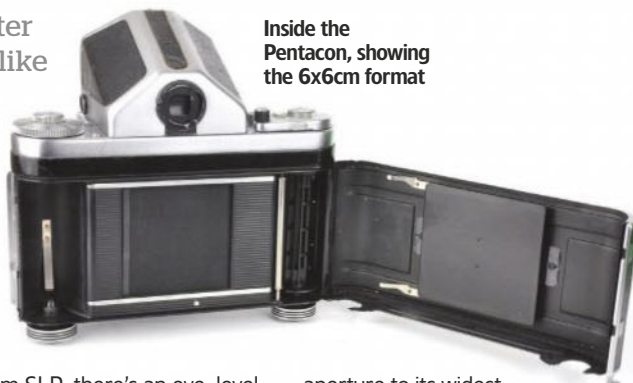
Made in what was then East Germany, it is 16x11.5x14cm, weighs 1.7kg and shoots 12 6x6cm exposures on 120 film.

To use it like a big

Top view of the camera with the viewfinder removed to show the focusing screen



Inside the Pentacon, showing the 6x6cm format



35mm SLR, there's an eye-level pentaprism viewfinder, which can be swapped for a waist-level finder. Both are non-metered, but look also for a TTL-metered prism finder for through-the-lens metering, with what Pentacon called its unique 'light concentrator' system. Seven interchangeable focusing screens offer plain viewing, rangefinder focusing and a selection of specialist types for technical photography. A top-mounted lever winds the film, lowers the mirror and opens the lens

aperture to its widest setting. Focal plane shutter speeds of 1-1/1,000sec are set on a top-plate dial, and apertures are set on a ring around the lens, with the aperture remaining wide open for easier focusing until exposure. The mirror does not return until the film is wound again.

Carl Zeiss Jena and Schneider are among the big names that made lenses for the camera, from 30mm lenses to 1000mm ones, all interchangeable via a breech-lock mount. Bellows and extension tubes are available for macro work.

As an initiation into medium-format SLR photography, the Pentacon Six is great – in all senses of the word.

What's good Quality 6x6cm images, familiar handling, good range of accessories.

What's bad Lack of instant return mirror, older shutters sometimes stick.

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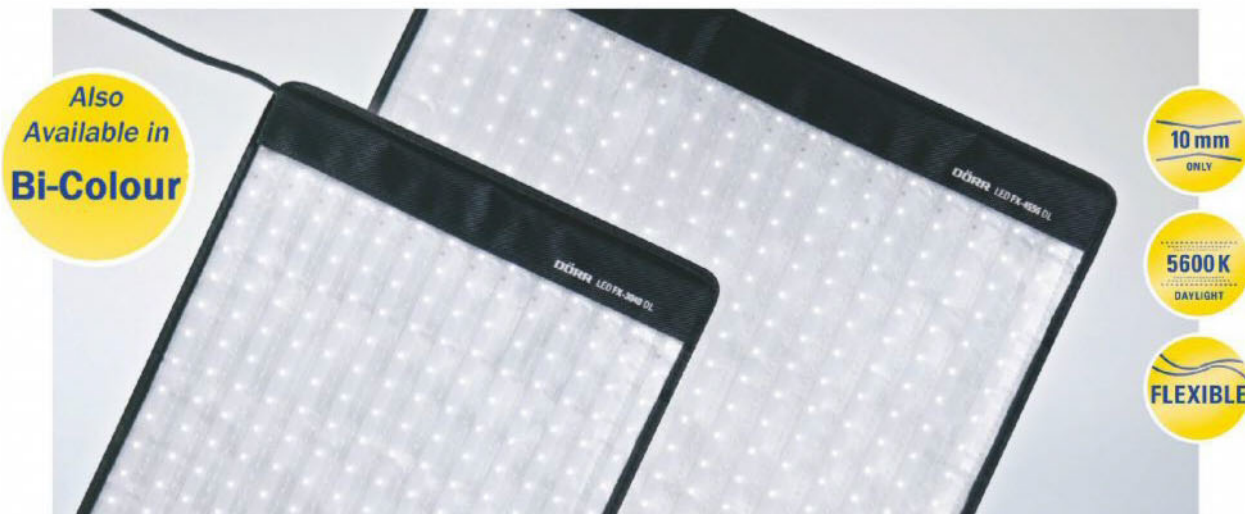


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12-50mm F3.5-6.3 M.Zuiko	Mint- £139
14-42mm F3.5-5.6 EZ M.Zuiko	Mint- £139
25mm F1.8 M.Zuiko - Black	Mint- £239
40-150mm F2.8 M.Zuiko Pro	E++ / Mint- £929 - £949
60mm F2.8 ED Macro M.Zuiko	Mint- £279
75mm F1.8 ED Black M.Zuiko	Mint- £519
75mm F1.8 ED Silver M.Zuiko	Mint- £519

Sony E-Mount Lenses

10-18mm F4 E OSS	E++ £519 - £539
16-35mm F4 ZA OSS FE	Mint- £799
16-70mm F4 ZA OSS	Mint- £549
20mm F2.8 E	E++ £159
24-70mm F4 FE ZA OSS	E++ / Mint- £689 - £699
28-70mm F3.5-5.6 FE OSS	Mint- £239
35mm F2.8 FE ZA	E++ / Mint- £499
55mm F1.8 FE ZA	Mint- £549
55mm F1.8 ZA Sonnar T* FE	Mint- £549
70-200mm F4 G OSS FE	Mint- £999
85mm F1.8 FE	Mint £600
90mm F2.8 Macro G OSS FE	Mint- £699
Samyang 24mm F1.4 ED AS UMC	E++ £299
24mm F3.5 Tilt-Shift ED AS UMC FE	Mint- £549
50mm F1.2 AS UMC CS	Mint- £219
135mm F2 ED UMC FE	Mint- / Mint £249 - £269

Bronica ETR Lenses

45-90mm F4-5.6 PE	E+ / E++ £349
50mm F2.8 E	E- £129
100mm F4 PE Macro	E++ £199
150mm F3.5 E	As Seen / E++ £79 - £109
180mm F4.5 PE	E- £149
2x Converter E	E++ £49 - £59

Canon EOS Lenses

10-17mm F3.5-4.5 AT-X 107 Tokina	Ex Demo £469
10-22mm F3.5-4.5 EFS	E+ / E++ £269 - £289
10-24mm F3.5-4.5 Di II LD Asph Tamron	Mint- £249
11-16mm F2.8 DX ATX Tokina	E+ / Mint- £249 - £289
11-22mm f4-5.6 IS STM	E++ £219
24-70mm F4 L USM	E++ £2,149
12-24mm F4 ATX PRO SD Tokina	E++ £299
12mm F2.8 Fisheye Samyang	E++ £269
14mm F2.8 L USM II	E+ / E++ £879 - £949
14mm F3.1 T ED IF UMC Samyang	E- £199
15-45mm F3.5-6.3 IS STM EF-M	Mint- £155

15-85mm F3.5-5.6 IS USM	E++ £339 - £399
15mm F2.8 EF Fisheye	E++ £449
16-35mm F2.8 L USM MKII	E++ £779
16-35mm F4 L IS USM	E+ / Mint- £599 - £719
16-50mm F2.8 ATX Pro DX Tokina	E++ £349
17-40mm F4 L USM	E+ / E++ £379 - £419
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £389
17-85mm F3.5-5.6 IS USM	As Seen £89
18-135mm F3.5-5.6 IS STM	E- £199
18-200mm F3.5-5.6 IS EFS	E+ / E++ £219 - £239
18-55mm F3.5-5.6 EFS III	Mint- £59
18-55mm F3.5-5.6 EFS IS	E++ £59
18-55mm f3.5-5.6 EFS IS II	Mint- £79
18mm F3.5 ZE Zeiss	E++ £689
20-35mm F2.8 ATX Pro Tokina	E- £249
20mm F2.8 USM	E++ £249
21mm F2.8 Distagon ZE Zeiss	E+ / E++ £849 - £869
24-105mm F4 L IS USM	E++ £429
24-70mm F2.8 L USM	E++ £549
24-70mm F2.8 L USM II	E- £1,149
24-70mm F4 L IS USM	E+ / E++ £549 - £599
24mm F1.4 L USM MKII	E++ / Mint- £999 - £1,049
24mm F2.8 EF	E+ / E++ £169 - £179
24mm F3.5 L TSE	E- £649
25mm F2 Distagon ZE	E++ £949
28-135mm F3.5-5.6 IS USM	E++ £149
28-75mm F2.8 XR Di AF Tamron	E- £169
28-80mm F2.8-4 L USM	E- £349
28-80mm F3.5-5.6 USM III	E++ £49
28mm F1.8 USM	E++ £279
28mm F2.8 EF	E++ £119
28mm F2.8 IS USM	Mint £299
35 mm T1.5 AS UMC Samyang	E++ £299
35-135mm F3.3-4.5 Vario Zeiss	E++ £379
35mm F1.4 L USM	E++ £749
35mm F2 IS USM	E++ £349
40mm F2 Ultrason SLII EF Voigtlander	Mint- £295
40mm F2.8 STM	Mint- £109
50mm F1.2 L USM	E++ £889
50mm F1.4 USM	E++ £159
50mm F1.4 ZE Planar T* Zeiss	E+ / E++ £369 - £389
50mm F1.8 EF II	As Seen £39
50mm F1.8 EF Mk1	E++ £119
55-200mm F4-5.6 Di II Tamron	E++ £449
55-250mm F4-5.6 EFS IS	E- £89
55-250mm F4-5.6 EFS IS Mkl	E+ / E++ £79 - £89
60mm F2.8 EFS Macro	E++ £279
60mm F2.8 Macro USM EFS	E++ £239 - £249
70-200mm F2.8 L IS USM	E- £689
70-200mm F4 L IS USM	E++ £639
70-200mm F4 L USM	E+ / E++ £339 - £349
70-300mm F4-5.6 IS USM	E++ £239
70-300mm F4-5.6 L IS USM	E++ £769
75-300mm F4-5.6 EF	Exc £49
75-300mm F4-5.6 USM III	E++ £79
80-200mm F2.8 ATX Tokina	E++ £249
85mm F1.2 L USM MKII	E++ / Mint- £1,199
8mm F3.5 Aspherical IF MC Samyang	Mint- £179
90mm F2.8 TSE Shift	E- £699
100-300mm F4.5-5.6 USM	E- £79
100mm F2.8 L Macro IS USM	E++ / Mint £519 - £589
100mm F2.8 USM Zeiss	E++ £259
135mm F2 APO ZE Macro	Mint £1,099
135mm F2 L USM	E++ £619
150-600mm F5.6-6.3 Di VC USD Tamron	E- £879
180mm F3.5 EF L Macro USM	E++ £949
200-400mm F4 L IS USM with Internal 1.4x Extender Lens	E++ £9,489
200-500mm F5.6-6.3 Di LD AF Tamron	E- £369
300mm F2.8 L IS USM	E- £2,479
300mm F2.8 L IS USM MKII	E++ £4,259
300mm F4 L IS USM	E+ / E++ £549
400mm F2.8 L USM	E++ £2,449
400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379
400mm f5.6 L USM	E++ £669
500mm F4 L IS USM	E+ £3,499
500mm F4.5 L USM	E- £2,149

Sigma - Canon EOS

10-20mm F4-5.6 DC HSM	E+ / E++ £149 - £189
17-35mm F2.8-4 EX HSM	E- £129
18-200mm F3.5-6.3 DC Macro OS HSM C.Unused	£239
18-35mm F3.5-4.5 AF	Unused £59
24-70mm F2.8 EX DG	E- £129
30mm F1.4 EX DC HSM	E++ / Mint- £199
50mm F1.4 DG HSM A	Mint- £449
50mm F1.4 EX DG HSM	E++ £219 - £239
50mm F2.8 EX DG Macro	E++ £159
70-210mm F3.5-4.5 Apo	E++ £229
70-300mm F4-5.6 APO DG Macro	E++ £89
70-300mm F4-5.6 DG	Mint- £59
150-600mm F5.6-6.3 DG OS HSM Sport	E++ £1,089
170-500mm F5-6.3 Apo	E- £189

180mm F3.5 EX Macro APO	E++ £329
300mm F2.8 Apo DG HSM	E++ £1,299
500mm F7.2 Apo	E- £149
600mm F8 Reflex	E- £179
800mm F5.6 APO EX DG HSM	E++ £3,499

Canon FD Lenses

24mm F2.8 FD	E++ / Unused £89 - £149
28mm F2.8 FD	E++ £29
35-105mm F3.5-4.5 FD	E- £45
35-135mm F3.5-4.5 Tamron	E- £49
35-70mm F3.5-4.5 FD	E+ / E++ £35 - £49
35mm F2 B/lock	E- £239
35mm F3.5 B/lock	E- £29
35mm F3.5 EX	E- £29
50-135mm F3.5 FD	Mint- £149
50mm F1.4 FD	As Seen / E- £39
50mm F3.5 FD Macro	E- £49
70-210mm F4 FD	Exc / E- £29 - £79
75-200mm F4.5 FD	Exc £29
85mm F1.8 FD	E- £119
100-300mm F5.6 FD	E+ / Unused £55 - £99
100mm F2.8 B/lock	As Seen £49
100mm F4 FD Macro	E++ £109
100mm F4 FD Macro + Tube	E++ £119
135mm F3.5 B/lock	E- £39
135mm F3.5 FD	E- £29 - £39
200mm F4 FD	E++ £129
300mm F5.6 FD	E- £55
300mm F5.6 SP Adaptall Tamron	E- £59
400mm F4.5 B/lock	E- £249

Contax G Lenses

21mm F2.8 G + Finder	E++ / Mint- £529 - £549
28mm F2.8 G	E++ £279
35-70mm F3.5-5.6 G Vario	E++ £369
90mm F2.8 G	E++ £179 - £229
90mm F2.8 G + GG3 Hood	E++ £199
90mm F2.8 G - Black	E++ £279

Contax SLR Lenses

16mm F2.8 MM	E+ £549
25mm F2.8 MM	E+ / E++ £299 - £349
28-70mm F3.5-4.5 MM	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF	Unused / New £349 - £399
50mm F1.4 AF	E++ £449
70-200mm F4-5.6 AF	E++ £449
70-210mm F3.5-4.5 Apo Sigma	E- £49
70-210mm F4-5.6 Sigma	E- £29
70-210mm F4.5-5.6 MC Vivitar	E++ £225
70-300mm F4-5.6 AF	E++ / Unused £349 - £649
80-200mm F4 MM	E- £179
100mm F2.8 AE Macro	E++ £399
135mm F2.8 (60 Year Edition)	Unused £2,379
135mm F2.8 AE	E+ / E++ £149 - £229
135mm F2.8 MM	E+ / E- £169 - £189
180mm F2.5 SP	E- £249
180mm F2.8 AE	Unused £549
180mm F2.8 MM	E++ £349
200mm F3.5 AE	E+ / E++ £129 - £149
200mm F4 AE	E++ / Unused £159 - £449
200mm F4 ML	E- £39
300mm F4 MM	E++ £299

Hasselblad H Lenses

28mm F4 HCD	E++ / Mint- £1,879 - £2,249
35-90mm F4-5.6 HC	E++ / Mint- £3,549 - £3,550
35mm F3.5 HC	E+ / E++ £1,099 - £1,299
50-110mm F3.5-4.5 HC	E- £999 - £1,299
50mm F3.5 HC	E+ / E++ £1,099 - £1,199
120mm F4 HC Macro	Exc / E++ £879 - £1,489
150mm F3.2 HC	E+ / E++ £949 - £1,099
210mm F4 HC	E- £1,399
300mm F4.5 HC	E- £1,699
1.5x HTS Tilt/Shift Converter	Mint- £2,435

Hasselblad V Series Lenses

30mm F3.5 CF Fisheye	E- £1,499
40mm F4 C Black	E- £499
50mm F4 CF	As Seen £249
50mm F4 CF FLE	As Seen £499
50mm F4 CF FLE	E+ / E++ £699 - £899
linear Mirrorount 40185	E++ £129
120mm F4 CF Macro	E++ £549
120mm F4 CFE Macro	E++ £999
150mm F4 C Black	E- £149
150mm F4 CF	As Seen / E++ £179 - £399
160mm F4.8 CB	E++ £349

180mm F4 CF	E++ £399
250mm F5.6 C Chrome	Exc / E+ £99 - £299
250mm F5.6 Chrome	As Seen £99
2x Mutar Converter	E++ £249
2xE Converter	E++ / Mint- £239

Large Format Lenses

Schneider 47mm F5.6 Super Angulon XL	E++ £499
58mm F5.6 Super Angulon XL	E+ / E++ £399 - £449
80mm F4.0 Apo Digital	E++ £589
80mm F4.5 XL Super Symmar	E++ £699
80mm F5.6 Apo Digital	E++ £599
90mm F4.5 Apo Digital	Mint- £649
90mm f5.6 Super Angulon	E++ £249
90mm F6.8 Angulon	E- £169 - £179
90mm F8 Super Angulon	As Seen £99
100mm F5.6 Apo Symmar	E++ £299
121mm F8 Super Angulon	E- £179
180mm F5.6 Symmar S	E- £149
210mm F5.6 Symmar S	E- £119
240mm F5.6 Symmar S	E++ £199
300mm F5.6 Symmar	E- £199
Sinar 65mm F4.5 Sinaron W	Mint- £495
120mm F8 Super Angulon	E- £149
150mm F5.6 Sinaron S	As Seen / E- £99
210mm F5.6 Symmar S	E- £149
240mm F9 Apo Sinaron	As Seen £99
Rodenstock 45mm F4.5 Apo Grandagon	E++ £649
150mm f5.6 Sinaron N	E- £169
Fujifilm 300mm F8 Fujinon T	E++ £449
400mm F8 Fujinon T	E++ £349
Nikon 65mm F4 SW	E++ £449
135mm F5.6 Nikkor W	E++ £159
360mm F8 T*ED	E++ £399

Leica M Lenses

16/18/21mm F4 Tri Elmar	E++ £2,799
16/18/21mm F4 Tri Elmar + Finder	E++ £2,899 - £2,999
18mm F3.8 Asph M Black	E++ £1,549
21mm F2.8 M Black	Exc / E++ £689 - £939
21mm F2.8 M Black + Finder	E++ £889
21mm F3.4 Chrome	E- £749
21mm F4 Chrome + Finder	Exc / E- £749 - £799
24mm F1.4 Asph M - Black	Mint- £3,389
24mm F2.8 Asph M Black	Exc / E++ £899 - £1,099
35mm F1.4 Asph M Black 6bit	E++ £2,399 - £2,499
35mm F2 Asph M Black 6bit	E++ £1,599 - £1,699
40mm F2 C Black	E- £269
50mm F2.8 M Black	E++ £589
55mm F3.5 Elmar	E+ / Mint- £179 - £349
75mm F2.4 M Black 6bit + Hood	Mint- £1,099
75mm F2.5 M Black 6bit	E++ £599
90mm F2 Apo M Black	E+ / Mint- £1,749 - £2,099
90mm F2 Black	E- £450
90mm F2 Chrome	E+ / E++ £599
90mm F2 M Black	E+ / E++ £749 - £949
90mm F2.4 M Chrome 6bit + Hood	Mint- £1,099
90mm F2.5 M Black 6bit	E++ £749
90mm F2.8 Black	Exc £299
90mm F2.8 M Black	E+ / E++ £799
90mm F4 C Elmar	E- £239 - £249
90mm F4 Collapsible	As Seen £299
90mm F4 Collapsible	E- £249
90mm F4 Elmar	E+ / E++ £129 - £159
90mm F4 Macro M Set 6bit	E++ £1,779

Leica R Lenses

15mm F3.5 ROM	E- £2,399
24mm F2.8 ROM	E- £695
25mm F2.8 Photar	E++ £349
28-90mm F2.8-4.5 ROM	E++ £2,699
50mm F2 ROM	E++ £549
60mm F2.8 Macro ROM	E++ £799
70-180mm F2.8 Apo ROM	E++ £3,999
80-200mm F4 R 3cam	E++ £699
80mm F1.4 R 3cam	E++ £1,699
105-280mm F4.2 Vario ROM	E- £2,389
135mm F2.8 R 3cam	As Seen £95
180mm F2.8 R 2cam	E- £249
180mm F2.8 R 3cam	E+ / E++ £299
180mm F2.8 ROM	E- £949
180mm F4 R 3cam	E- £279
250mm F4 R 3cam	E- £258
280mm F2.8 Apo R 3cam	E+ / Mint- £2,699
280mm F2.8 Apo ROM	E+ £3,499
1.4x Apo Extender R	E- £299



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35mm F3.5 N.....	E+ £199
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75-150mm F4.5 C.....	E+ / E++ £179 - £189
80mm F2.8 C.....	As Seen £35
105-210mm F4.5 C ULD.....	E+ £99 - £149
120mm F4 Macro A.....	E++ £279
150mm F3.5 C.....	E+ £115
150mm F4 C.....	As Seen / E+ £39 - £69
210mm F4 C.....	As Seen / E+ £39 - £69
210mm F4 N.....	As Seen / E+ £39 - £69
300mm F5.6 C.....	E+ / E++ £99 - £109
300mm F5.6 N.....	E+ £99
2x Tele Converter N.....	E++ £79

Mamiya 7/7II Lenses

43mm F4.5 L + Finder.....	E++ £699 - £749
50mm F4.5 L + Finder.....	E++ £849
150mm F4.5 L.....	Mint- £399
210mm F8 L + Finder.....	E++ / Mint- £599 - £649
Close Up Kit NK701.....	Mint £199
Quick Shoe AQ702.....	E++ / Mint £79 - £99
Tripod Adapter N.....	E++ £15
ZE702 Polarising Filter.....	E++ / Mint- £69

Mamiya RZ67 Series

50mm F4.5.....	As Seen / E++ £99 - £249
65mm F4 L-A.....	E+ £149
75mm F4.5 Shift W.....	As Seen £250
180mm F4.5 WN.....	E++ £179
250mm F4.5 Z.....	E++ £179

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX.....	E++ / Mint- £549
12-24mm F4 ATX PRO SD Tokina.....	E++ £299
16-35mm F4 G AFS ED VR.....	E+ / E++ £749 - £789
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £229 - £239
17-50mm F2.8 XR Di II Tamron.....	E++ £169
17-55mm F2.8 G AFS DX IFED.....	E+ £249 - £399
18-105mm F3.5-5.6 G AFS DX VR.....	E++ £139
18-35mm F3.5-4.5 AFD.....	E++ £189 - £199
18-55mm F3.5-5.6 G AF-P DX.....	E+ / Mint £39 - £69
18-55mm F3.5-5.6 G AFS VR II.....	Mint- £89
18mm F2.8 AFD.....	E++ £499
20-35mm F2.8 ATX Pro Tokina.....	E++ £299
20mm F1.8 G AFS ED.....	E+ / E++ £469 - £549
21mm F2.8 ZF2 Zeiss.....	E++ £849
24-120mm F3.5-5.6 ED AFD.....	E+ £129
24-120mm F3.5-5.6 G AFS ED VR.....	E+ £189
24-70mm F2.8 G AFS ED.....	E+ £639
24-70mm F3.5-5.6 IX.....	E+ £29
24-85mm F2.8 AFD.....	E+ / E++ £239 - £249
24-85mm F3.5-4.5 G AFS VR.....	E++ £269
24mm F1.4 G AFS ED.....	Mint- £989
24mm F2.8 AFD.....	As Seen £149
24mm F2.8 Super Wide II Sigma.....	E++ £59
25mm F2.8 ZF Zeiss.....	E+ / Mint- £419 - £449
25mm F2.8 ZF2 Zeiss.....	E++ £549
28-70mm F2.8-2.8 ATX Pro Tokina.....	E+ £239
28-70mm F2.8 AFS.....	As Seen £399
28mm F2.8 AF.....	E+ £149
28mm F2.8 AFN.....	E+ / E++ £139 - £149
35mm F1.4 AE AS UMC Samyang.....	E+ / E++ £269 - £299
35mm F1.4 G AFS.....	E+ / E++ £849 - £939
35mm F1.4 ZF2 Zeiss.....	E++ £799
35mm F1.8 G AFS DX.....	E++ £109
35mm F2 ZF Zeiss.....	E+ / E++ £439 - £479
500mm F4 G AFS VR IF ED.....	E+ £4,299
50mm f1.8 AFD.....	E++ £79
50mm F2 ZF2 Macro Zeiss.....	E++ £789
55-200mm F3.5-5.6 AFS DX G.....	Mint- £79
55-200mm F4-5.6 AFS DX G VR.....	As Seen / E+ £49 - £89
55-200mm F4-5.6 G AFS DX VR II.....	Mint- £129
58mm F1.4 G AFS ED.....	E++ £989
60mm F2.8 AF Micro.....	E++ £179
60mm F2.8 AFD Micro.....	E++ £239
70-200mm F2.8 G AFS ED VR.....	E+ £649
70-200mm F2.8 G AFS ED VR II.....	E+ / E++ £1,099 - £1,199
70-200mm F4 G AFS ED VR.....	E++ £799
70-210mm F4-5.6 AFN.....	E+ / E++ £69 - £79
70-300mm F4-5.6 AFD.....	E++ £59
70-300mm F4-5.6 Di VC USD Tamron.....	E++ £199
70-300mm F4-5.6 ED AFD.....	E+ £79
70-300mm F4-5.6 G AFS VR.....	E++ £319
80-200mm F2.8 ATX Pro Tokina.....	E+ £239
80-200mm F2.8 ED AF.....	E+ £249 - £299
80-400mm F4.5-5.6 G AFS ED VR.....	E++ / Mint- £1,299 - £1,349
85mm F1.4 G AFS.....	E+ £889
8mm F3.5 Aspherical AE IF MC Samyang.....	E++ £169

90mm F2.8 SP Macro AF.....	As Seen £99
100mm F2 ZF2 Macro.....	E++ £1,089
105mm F2.8 AFS G VR Micro.....	E+ / E++ £449 - £479
180mm F2.8 ED AF.....	E+ £299
180mm F2.8 ED AFD.....	E++ £489
180mm F3.5 Di 1:1 Macro AF Tamron.....	E++ / Mint- £449 - £479
300mm F2.8 G AFS ED VR.....	E+ £2,099
300mm F2.8 G AFS ED VR II.....	E++ £3,479
300mm F2.8 IFED AF.....	E+ £999
300mm F2.8 IFED AF-I.....	E++ £1,179
300mm F4 AF ED.....	As Seen £249
300mm F4 AFS IFED.....	Mint- £599

Nikon AF Teleconverters

TC-14E Converter.....	E+ £129
TC-17 EII Converter.....	E++ £189
TC-20 EII AFS Converter.....	E++ £159
TC-20 EIII AFS Converter.....	E+ / Mint- £219 - £299
TC-20E Converter.....	E++ £129

Sigma - Nikon AF

4.5mm F2.8 EX DC Fisheye HSM.....	E++ £489
8-16mm F4.5-5.6 DC HSM.....	E++ £379
8mm F3.5 EX DG Fisheye.....	E+ £349
10-20mm F4-5.6 DC HSM.....	E++ £189
15mm F2.8 EX DG Fisheye.....	Mint- £339
17-35mm F2.8-4 EX D.....	E++ £129
17-50mm F2.8 EX DG OS HSM.....	E++ £239
18-200mm F3.5-6.3 DC.....	Exc / E+ £59 - £79
24-60mm F2.8 EX DG.....	E++ £239
24-70mm F2.8 EX DG.....	E+ £189
28mm F1.8 EX DG.....	E++ £179
35mm F1.4 DG HSM A.....	Mint- £479
50-150mm F2.8 Apo EX DC HSM.....	E+ £299
50-150mm F2.8 Apo HSM II.....	E+ £329
50mm f1.4 EX DG.....	E+ / Mint- £219 - £239
70-200mm F2.8 Apo EX DG HSM.....	E+ £239
70mm F2.8 EX DG Macro.....	E++ £179
90mm F2.8 AF Macro.....	E++ £79
150-500mm F5-6.3 APO DG OS HSM.....	E++ £349
150-600mm F5-6.3 DG OS HSM Sport.....	E++ £1,089
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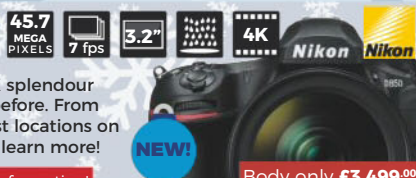
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Final Analysis

Roger Hicks considers...

'Dolomite Downtime', May 2014, by Laurent Fox



© LAURENTFOX.COM

Laurent spent two hours watching the changing light above the Italian town of San Vito di Cadore. It was worth it, he says, and this picture certainly bears out his assertion.

One of the strange things about this sort of landscape photography – if there is such a thing as ‘this sort of landscape photography’ – is that it can look unreal and overdone. The simple truth, though, is that nature doesn’t have to fit in with our concepts of restraint and good taste. Sometimes, it just is absolutely over the top, as in this picture, and all we can do is record it. Then we get blamed for over-processing the pictures.

Laurent is based in France, and travels all over Europe in a camper van. It is a lot easier (and often, significantly cheaper) when you don’t have to find a hotel and drive between it and the place you want to

photograph. But it’s a very small living space, not always all that warm, and can seem a bit like hard work. Harder work than I’d want to get into. I’ve considered it. Repeatedly. And always wimped out.

A moth around a flame

This is a concept I keep coming back to, orbiting it like a moth around a flame: commitment. It’s impossible to define, but it comes down to photography taking precedence over everything else; or almost everything because I know quite a few photographers who are happily married. On the other hand I probably know even more who are divorced, and whose obsession with photography played no small part in their divorces.

To be sure, ‘In the sweat of thy face shalt thou eat bread’ (Genesis 3:19). But some of us choose to eat less than others – metaphorically, rather than literally – so

we can spend our money on travelling and photography rather than on big-screen televisions, new cars, cable subscriptions, gym memberships, eating out and... well, most things, really. Laurent used to serve in the US Air Force, so I assume he has a (probably modest) military pension. But he supplements it by selling pictures from his site, www.laurentfox.com, which I heartily commend to you.

Technically, there’s not much to say about this picture. This brings to mind the old news photographer’s slogan: ‘1/50 at f/8 and BE THERE’. Yes, you need good equipment (pretty much any will do), and you need to know how to use it. But you also need to BE THERE; maybe to hang around for a couple of hours, partly to get the picture you want and partly for the sheer pleasure of it. As the old Spanish proverb has it, ‘Take what you want, and pay for it, saïeth the Lord’.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Jonas Bendikson

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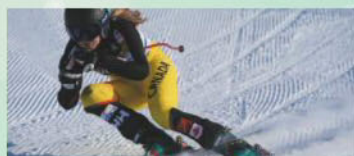
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